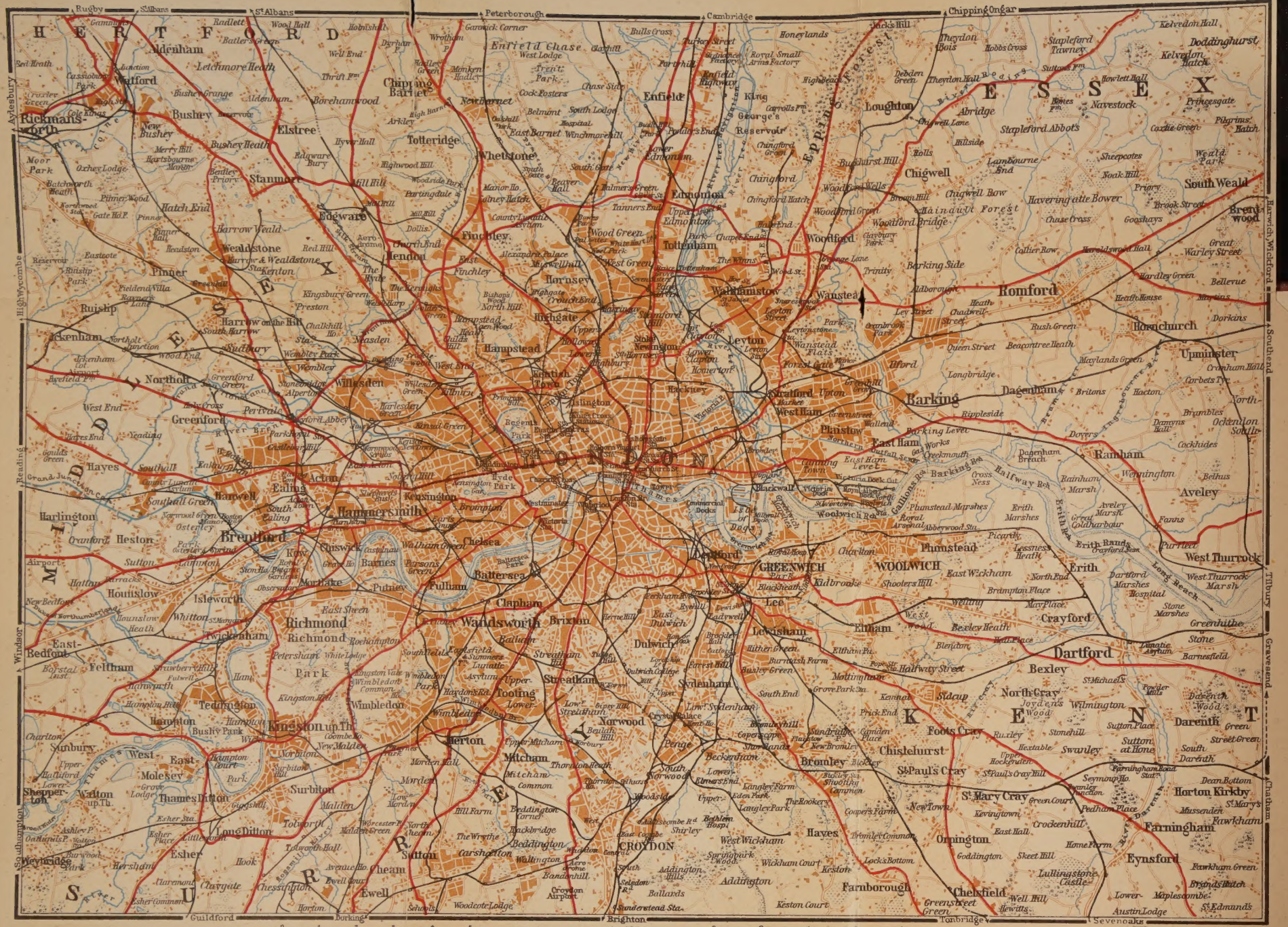
Baedeker's

LONDON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Chipping Barnet
Enfield
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Edmonton
Tottenham
Hornsey
Wood Green
Highgate
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Harrow on the Hill
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Kingston upon Thames
Surbiton
Malden
Coombe
New Malden
Sunbury
Shepperton
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Forest Hill
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St Paul's Cray
St Mary Cray
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West Wickham
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Addiscombe
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Kensington
Chelsea
Hammersmith

LONDON

AND ITS ENVIRONS

A HANDBOOK FOR
TRAVELLERS

BY

KARL BAEDEKER firm

Twentieth revised edition
With 10 Maps and Plans,
and 80 Sketches

KARL BAEDEKER · HAMBURG
LONDON · GEORGE ALLEN & UNWIN LTD
NEW YORK · THE MACMILLAN COMPANY

1951

Printed in Germany

"Go lytel boke god sende the good passage.....
And specyally let this be thy prayere
Unto hem al that the wyl rede or here
Where thou art wronge after her helpe to cal
The to correcte in any parte or al."

Sir Richard Ros (15th cent.)

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PREFACE

The HANDBOOK FOR LONDON, which was first issued in 1878 and now appears in its twentieth revised edition, has been from its outset the work of the British editors of Baedeker's Handbooks. Its chief object is to enable travellers so to employ their time, money, and energy that they may derive the greatest possible amount of pleasure and instruction from their visit.

The handbook embodies the most recent information, obtained in the course of personal visits to the places described and from the most trustworthy sources. It sets out to provide information concerning London in its present state and to tell the visitor what has survived the severe bomb damage inflicted during the Second World War, what is lost for ever, and what has been restored through the steadily pursued labour of reconstruction. The work has been brought up to date by *E. F. Peeler*, who has for many years taken part in the preparation of the English editions of the handbooks. The systematic arrangement of Baedeker's Handbooks has proved itself the most acceptable to travellers, and the most flattering testimony to its merits is that it has been adopted by other series of guidebooks. Advertisements of any kind are not accepted.

A new feature is the eighty little sketches of the best known London buildings, monuments, etc., by *G. Gronwald.*

As in the case of all previous editions the Editor has received valuable assistance from the superior officials of the public institutions of London and from many British and American friends. He will highly appreciate any corrections or suggestions with which travellers or Londoners may favour him.

June, 1951 *Karl Baedeker*

219100

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I. GENERAL NOTES ON LONDON

Situation and General Description

London is built upon a tract of undulating clay soil, which extends irregularly along the valley of the Thames from a point near Reading to Harwich and Herne Bay at the mouth of the river, a distance of about 120 miles. It is divided into two portions by the river *Thames*, which, rising in the Cotswold Hills in Gloucestershire, is from its source down to its mouth in the North Sea at Sheerness 230 M. in length, and is navigable by sea-going vessels for a distance of 50 M. — The southern part of London (Southwark, Lambeth, Greenwich, etc.) is adjoined by the counties of *Surrey* and *Kent*, the northern by *Middlesex* and *Essex*.

The name 'London' is of indeterminate scope, and no official use of it corresponds exactly to the huge continuous mass of streets and buildings that now forms the great and constantly extending metropolis. The *Administrative County of London*, comprising the City and the County of London, is the area of jurisdiction of the London County Council. Its area is 117 sq. M.; but its boundaries practically everywhere fall far within the limits of the inhabited area. According to the last census, in 1931, its population was 4,397,003. '*Greater London*', or the district of the Metropolitan and City Police, extending 12-15 M. in every direction from Charing Cross, embraces an area of 693 sq.M., with a population of 8,203,942, but it stretches beyond the continuous inhabited area and includes various villages and country districts which are not yet engulfed in the metropolis. The densely populated area extends from Dagenham in the E. to Ealing in the W., roughly 17 M., and from Croydon in the S. to Edmonton in the N., roughly 15 M.

Besides the official administrative districts there are a number of local topographical subdivisions, the names of which are of frequent occurrence. The main or central part of the metropolis to the N. of the Thames — the London of the tourist — is divided into two great halves, known as the *City* and the *West End*.

The City, which lies to the E. of Temple Bar, forms the chief commercial and money-making quarter. Its chief

attractions to the tourist are St. Paul's Cathedral and the Guildhall. The Temple is now associated with the City for most purposes. The Tower of London, Lincoln's Inn and Gray's Inn, and the Charterhouse are just outside its limits. The City churches (notably St. Helen's and St. Bartholomew's, which survived the Great Fire of 1666, and the incomparable series of churches rebuilt by Wren) and the halls of the livery companies, offer a wide field of exploration, but many perished in the air raids of the Second World War.

The West End is the quarter that spends money, makes laws, and regulates the fashions. It contains the best shops, the royal palaces, the clubs, most of the museums and picture galleries, the theatres, the government offices, the parks, and the Houses of Parliament and Westminster Abbey. The most fashionable residential districts are Mayfair and Belgravia. Bloomsbury is an intellectual centre, the home of the University.

West London, still farther W., includes Kensington, with the Victoria and Albert and other important museums; the Tate Gallery; and the riverside suburbs of Chelsea, Fulham, Hammersmith, and Chiswick, which retain some pleasant relics of the past.

North London is chiefly notable for Regent's Park and the Zoo, and for the delightful suburbs of Hampstead and Highgate, with Hampstead Heath and Ken Wood.

The East End was till recently notorious for its slums, but rehousing schemes have brought improvement. Its vast industrial activity and the foreign and 'marine' elements in its population are not without their attraction. It comprises Whitechapel, with its Jews, Bethnal Green, and Stepney and Poplar, with their dock-labourers and seafaring population. Shoreditch has furniture and boot making as its chief industries. The docks are not open to casual visitors.

South London, largely industrial, comprises Southwark or 'The Borough', with its cathedral, Lambeth with the Archbishop's palace, Battersea, Camberwell, Wandsworth, and (below London Bridge) Bermondsey, Deptford, Greenwich, with its naval college, museum, and park, and Woolwich, with a royal arsenal and military establishments.

The Suburbs, which little more than a hundred years ago were pleasant villages, now consist for the most part of monotonous street upon street of working-class or middle-class

houses devoid of architectural interest. There are, however, several pleasant oases in both the inner and the outer ring, many of the latter being described in the section devoted to the Environs.

Administrative Divisions. The CITY OF LONDON, i.e. the City proper, is by far the most ancient administrative unit in the mighty London of which it was the nucleus. Occupying an area of slightly more than 1 sq.M., it is bounded roughly by the Temple on the W., by Smithfield and Liverpool Street Station on the N., by the Tower on the E., and by the Thames on the S. It forms a county corporate of itself and has a separate administration and jurisdiction of its own, the *Corporation of the City of London*, presided over by the Lord Mayor. At the census of 1931 it contained 10,999 inhabitants (63,845 less than in 1871), as opposed to a day population of 436,721 (in 1921). The ground and buildings have become so valuable as to preclude their use merely for dwellings.

After London had overflowed the old City boundaries, the London Government Act of 1899 finally brought into existence 28 *Metropolitan Boroughs*, each with an elective council and mayor. The chief of them is the *City of Westminster*, to the W. of the City, with 129,579 inhabitants in 1931.

The *Borough Councils* have as their main duties the care of the public health, the collection of refuse, the provision of local drainage, and the maintenance of the streets and open spaces. Public baths, libraries, cemeteries, and housing also come within their purview.

The LONDON COUNTY COUNCIL ('L.C.C.'), established by the Local Government Act of 1888, is responsible for the major local government services in the *Administrative County of London*, which was created out of parts of the counties of Middlesex, Surrey, and Kent. There are 129 councillors, three being elected triennially for each of the 43 county electoral divisions, and 21 aldermen elected by the councillors. Its headquarters is the *County Hall*.

The following are the most important responsibilities of the L.C.C. *Education* (see p. 14). — The *Care of Children* deprived of a normal home life (over 9000). — The building and maintenance of *Highways*, *Bridges*, and *Thames Tunnels*. — *Slum Clearance* and *Rehousing*, as the result of which the Council is now one of the biggest municipal landlords in the world (110,576 dwellings erected up to March, 1949). — The control of the *London Fire Brigade*, a force of 2400 officers and men, with 58 land stations and 3 river stations. — The *Main Drainage System*, begun in 1856. Every year some 102,000 million gallons of sewage are conveyed through 404 M. of main, storm relief, intercepting, and outfall sewers to Barking Creek and

Crossness, on the Thames, 11 and 13 M. below London Bridge, where there are works for deodorizing and precipitating. The clarified liquid is discharged into the Thames, while about 1½ million tons of sludge are annually pumped into sludge-steamers and deposited in the estuary about 57 M. below Barking. — The maintenance of 107 *Parks and Open Spaces*, with a total area of 6718 acres, and the provision of open-air games and entertainments. In addition, the Council has allocated £2,000,000 for the purpose of grants to extra-London authorities for the preservation of a 'Green Belt' around the metropolis, generally about 5 M. wide and about 15 M. from Charing Cross. — *Public Health*. The L.C.C. assists in the administration of the personal health services under the National Health Service Act, 1946, by maintaining 179 maternity and child welfare centres, by providing for the medical and dental inspection and treatment of schoolchildren, by its ambulance service (315 vehicles), etc. — *Catering*. Over 100 L.C.C. *Restaurants* supply meals to the public at moderate prices, and 175,000 midday meals are provided for children at school. — The Council also licenses motor vehicles and places of public entertainment and tests weights and measures. Its total staff is in the neighbourhood of 61,000.

Other important services (hospitals, passenger transport, port facilities, gas, water, and electricity) are administered by national or specially appointed bodies of a public monopoly character. See pp. 24, 186.

Police. There are two distinct police forces in Greater London, the Metropolitan Police and the City of London Police. The former (founded by Sir Robert Peel in 1829; whence the slang term 'bobby') wear blue-and-white armlets and are under the authority of the Home Secretary. Their headquarters is at New Scotland Yard. The latter (with red-and-white armlets) are controlled by the Common Council and have their headquarters at 26 Old Jewry. In 1919 a body of policewomen was formed for special duties in connection with their own sex.

Education. The London County Council has been the local education authority since 1904. Attendance at school is compulsory between the ages of 5 and 15; no fees are charged. The L.C.C maintains, or helps to maintain, 921 primary schools for children under the age of 12 (240,728 pupils in 1949), 342 secondary schools for children of at least 11 years (128,219 pupils), 91 special schools for physically or mentally defective children (8326), and 22 nursery schools for children between the ages of 2 and 5 (1253). The number of teachers on the staff of the Council in 1949 was 14,193, exclusive of part-time teachers. A scholarship scheme enables successful candidates from the L.C.C. schools to enter universities and other institutions of higher education.

In the domain of 'Further Education' the L.C.C. maintains 21 technical colleges and schools of art, 8 day colleges (for boys and girls released by their employers for part-time attend-

ance), 16 colleges of commerce, and 108 evening institutes, providing higher education in general subjects and in commercial, technical, domestic, and other special subjects. It also renders financial assistance to 19 polytechnics and other technical institutions. Finally, it maintains ten training colleges for teachers and two museums (Horniman and Geffrye).

New Books on London. 'The Old Churches of London', by *Gerald Cobb* (illus.; 1941). — 'Georgian London', by *John Summerson* (1945). — 'The Lost Treasures of London', by *William Kent* (1947). — 'An Encyclopædia of London', by *William Kent* (1951). — 'London', by *Steen Rasmussen* (1948). — 'London Echoing', by *James Bone* (with sketches by Muirhead Bone; 1948). — 'Transatlantic London' (Three Centuries of Association between England and America), by *John Evelyn Wrench* (1948). — 'London Lives On', by *R. G. Burnett* and *E. W. Tattersall* (95 illus.; 1948). — 'Old London Buildings', by *Hugh Braun* (illus.; 1949). — 'South London', by *Harry Williams* (49 illus.; 1949). — 'London Historic Buildings', by *H. Batsford* (97 illus.; 1950). — 'East London', by *Robert Sinclair* (1951). — 'Winter in London', by *Ivor Brown* (illus.; 1951). — 'Bankside', Vol. XXII of the 'Survey of London', a monumental work published by the *London County Council* (1950). — 'London: The Western Reaches', by *Godfrey James* (illus.; 1951). — 'London Essays in Geography' (ed. *Dr. L. Dudley Stamp* and *S. W. Woolridge;* 1951).

History of London

The Thames estuary has since prehistoric times been the principal gateway into England from the Continent, the earliest settlers, those of the bronze and early iron ages, choosing as their habitation the gravel river-banks at Hammersmith and Mortlake. The site of London proper was determined by three patches of river-gravel, now occupied by the City, by the West End, and by Southwark (on the S. bank). The first patch, stretching from the mouth of the Fleet to that of the Lea and bounded on the N. and N.W. by marshy and wooded clay-lands, was the lowest point on the river at which two areas of firm ground faced each other, and it is not unlikely that at the period of London's foundation this was also the tidal limit. The site was an obvious focus for traffic by land, river, and sea, and London owes its origin to its facilities as a distributing centre.

Coming to historical times, it is still disputed whether London was founded by the Roman troops of the Emperor Claudius that invaded S.E. Britain in A.D. 43 or whether the Roman town arose round a pre-Claudian nucleus. A small quantity of early coarse and Arretine pottery and of pre-Roman metal objects has been discovered on scattered sites, but there is no reason to suspect the existence of even a small settlement more than ten years before the Roman conquest. *Londinium*, the Latin name for London, represents a Celtic 'Londinion', probably derived from the personal name 'Londinos' (though there are innumerable other and more fanciful interpretations, e. g. 'Llyn-din', the lake fortress). The Romans frequently gave native names to the towns they themselves founded.

Roman London was established on two hills about 50 ft. in height, now marked by Leadenhall Market on the E. and St. Paul's Cathedral on the W. Between them lay the valley of the Walbrook. The natural surface of the site lies some 10-30 ft. below the present street-level. The original settlement seems to have been on the E. hill, immediately to the N. of London Bridge, a timber structure in all probability first erected by the Romans. It soon spread to the W. slopes of the Walbrook valley and across the river to Southwark, where a few houses and tombs lined the road to Dover.

The first historical mention of London is in the Annals of Tacitus (xiv. 33), who relates how Boadicea (Boudicca) and her Icenian tribesmen from Norfolk and Suffolk sacked Colchester and St. Albans in the year 61 and London in the following year, the three cities losing 70,000 citizens and allies. By this time London was already a great centre of commerce ("copia negotiatorum et commeatuum maxime insigne"), though it was never to be made a 'municipium' like St. Albans, nor a 'colonia' like Colchester, Lincoln, Gloucester, and York, nor even a 'civitas' like Caerwent, Wroxeter, etc. Some time in the 4th cent., however, it was granted the title of 'Augusta' as a mark of imperial favour.

The *Roman Wall* of London was probably erected within 50-70 years of Boadicea's revolt, perhaps to guard against a recurrence of that catastrophe. It was 3 M. in length and enclosed an area (about 330 acres) far greater than that of any other Roman town in Britain. It has now for the most part disappeared, the principal fragments being in the base-

ments of houses in the Minories district, within the precincts of the Tower, in London Wall, and in the courtyard of the General Post Office. It consists of a core of rubble with a facing of roughly squared and coursed Kentish ragstone and bonding courses of red or yellow bricks, the materials being set in a white mortar of extreme hardness. On the external face was a plinth of red sandstone. The thickness of the wall above the plinth was 7-9 ft., and the highest recorded fragment was 14½ ft. above the plinth. A ditch in front of the wall strengthened the defences. The only one of the six Roman gates of which any trace of the original plan has been discovered is Newgate, which was of later date than the wall. Excavations made in 1947-50 in the bomb-devastated area N.E. of St. Paul's have revealed near Cripplegate a rectangular fort, 11 acres in area, dating apparently from A.D. 70-80 and incorporated in the town wall. This discovery throws doubt on the theory held hitherto that the bastions, about twenty-five in number, were also later additions to the wall, not being bonded into it. They may be divided into two groups, the E. bastions solid at the base and containing re-used materials (architectural and sculptured stones), the W. bastions hollow from the base upwards. Neither group seems to be earlier than the 3rd century. The river wall, no relic of which is now visible, rested on two rows of piles and had bonding courses of brick at regular intervals. The employment of pink mortar and of re-used materials shows that it is contemporaneous with the E. group of bastions. The Roman wall remained the basis of the City defences throughout the middle ages, although the section between Ludgate and the Thames was pulled down in 1282 to enable the Dominicans to build their convent across its line.

The principal public building of Roman London was the *Basilica* or town hall, the site of which is covered by Leadenhall Market. It consisted of a great aisled hall with an E. apse, and it was at least 350 ft. long. To the S. of it probably extended the *Forum*. A large portion of a *Bath* is still to be seen under the Coal Exchange, and there is a small Roman bath in the Strand, the authenticity of which, however, is disputed. The usual type of Roman dwelling house in London was built of rubble, with bonding courses of brick. The inner walls were plastered and painted. The large number of tessellated pavements that have been found on no less than

thirty-six sites testify to the city's wealth. These and other Roman relics found in London are mostly preserved in the Guildhall, London, and British Museums.

Six main *Roads* radiated from Roman London, two to the S. and four to the N. of the river: Watling Street South (perhaps the present Borough High St. and Old Kent Road) to Dover; Stane Street (perhaps Clapham Road) to Chichester; Akeman Street (perhaps Oxford St. and Bayswater Road) to Silchester; Watling Street North (Edgware Road) to Wroxeter and Chester; Ermine Street (Bishopsgate and Kingsland Road) to York; and lastly a road (Aldgate and Old Ford) to Colchester. The river-crossing at Westminster was probably not a part of the Roman system.

After Tacitus references to London in classical literature are scanty. Ptolemy, the geographer (c. 100-151), mentions it three times. Seven of the fifteen routes of the Antonine Itinerary (early 3rd cent.?) begin or end at Londinium. Carausius established a mint at London (the only certain Roman mint in Britain) in or after the year 286. Eumenius, the panegyrist (c. 260-311), describes the victory of the troops of Constantius Chlorus over those of the usurper Allectus in the streets of London (296), and a gold medallion found at Arras in 1922 records the triumphal entry of Constantius ('Redditor lucis æternæ') into the city. According to a codex of the 6-7th cent. Restitutus, bishop of London, was one of the clerics that attended the Council of Arles in 314. The 'Notitia Dignitatum' (perhaps after 326) assigns a high treasury official to London alone of British cities. Ammianus Marcellinus (c. 325-390) mentions London as 'Augusta' thrice in connection with the measures taken to repel the Picts and Scots.

In 410 the Emperor Honorius, beset by the Visigoths in Italy, abandoned the cities of Britain to their own resources. There is implicit historical evidence for the continued existence of London until the first visit of St. Germanus in 429, and probably until after his second visit in 447, and possibly till 457, when, according to the Anglo-Saxon Chronicle, the Britons sought refuge in the city after their defeat by Hengist at Crayford in Kent. History is then silent until the coming of St. Augustine and the revival of the ancient bishopric in 604.

The Saxons, who seldom distinguished themselves as builders, contributed nothing to the fortification of London,

but King Alfred refounded the city and restored the walls (886) as a rampart against the Danes, who never took London afterwards. During the earlier ages of Saxon rule the great works left here by the Romans — villas, baths, bridges, roads, temples, statuary — were either destroyed or allowed to fall into decay. London became the capital of one of the Anglo-Saxon kingdoms, and continued to increase in size and importance. The sites of two of modern London's most prominent buildings — Westminster Abbey and St. Paul's Cathedral — were probably occupied as early as the beginning of the 7th cent. by the modest originals of these two stately churches. Bede (d. 735) speaks of London as a great market frequented by foreign traders, and we find it paying one-fifth of a contribution exacted by Canute from the entire kingdom.

From William the Conqueror London received a charter in which he engaged to maintain the rights of the city, but the same monarch erected the White Tower (p. 175) to overawe the citizens. A special promise is made in Magna Carta, extorted from King John in 1215, to observe all the ancient privileges of London. The office of Mayor dates from 1189 or better 1191; and for some considerable time thereafter London seems to have been governed by a Mayor and Aldermen, assisted by the mass of the citizens assembled in the Folk Moot. The Common Council does not make its appearance until the reign of Edward III (1327-77); its members were elected sometimes by the wards, sometimes by the companies. The 13th and 14th centuries are marked in the annals of London by several lamentable fires, famines, and pestilences, in which many thousands of its inhabitants perished. The year 1381 witnessed the rebellion of Wat Tyler, who was slain by Lord Mayor Walworth at Smithfield. In this outbreak, and still more in that of Jack Cade (1450), London suffered severely, through the burning and pillaging of its houses. During the reigns of Henry VIII (1509-47) and his daughter Mary (1553-58) London acquired familiarity with the fires lighted to consume 'heretics' at the stake. Under the reign of Elizabeth (1558-1603) the capital showed its patriotic zeal by its liberal contributions of men, money, and ships for the purpose of resisting the Armada.

A map of London at this time would show the Tower standing on the verge of the City (the seat of commerce) on the E., while on the W. the much smaller city of Westminster (the seat of the monarchy and the Church)

would still be a considerable distance from London. Between them lay the Temple, headquarters of the law. The Strand, or riverside road connecting the two cities, would appear bordered by aristocratic mansions, with gardens extending into the fields or down to the river. Throughout the Norman period, and down to the times of the Plantagenets and the Wars of the Roses, the commonalty lived in mean wooden dwellings, but there were many good houses for the merchants and manufacturers, and many important religious houses and hospitals, while the Thames was provided with convenient quays and landing stages. The streets, even as late as the 17th cent., were narrow, dirty, full of ruts and holes, and ill-adapted for traffic.

In the Civil Wars London, which had been most exposed to the exactions of the Star Chamber, naturally sided with the Roundheads. It witnessed Charles I beheaded at Whitehall in 1649, and Oliver Cromwell proclaimed Lord Protector in 1653; and in 1660 it saw Charles II placed on the throne by the 'Restoration'. This was a period when England, and London especially, underwent dire suffering in working out the problems of civil and religious liberty, the solution of which laid the basis of the empire's greatness. In 1664-66 London was turned into a city of mourning by the ravages of the Great Plague, by which, it is calculated, it lost the enormous number of 100,000 citizens. Closely treading on the heels of one calamity came another, the Great Fire of 1666, which converted a great part of the city into a scene of desolation. This disaster, however, ultimately proved beneficial to the city, for London was rebuilt in a much improved form, though not so advantageously as it would have been if Wren's plans had been fully realized. Among the new edifices erected after the Fire was the present St. Paul's Cathedral. Of important buildings existing before it Westminster Abbey and Hall, the Banqueting House, the Temple Church, the Tower, and a few of the City churches are now almost the only survivors.

It was not till the reign of Anne (1702-14) that London began to put on anything like its present appearance. The winter of 1739-40 is memorable for a great frost, during which a fair was held on the frozen Thames. Great injuries were inflicted on the city by the Gordon No-Popery Riots of 1780.

Many of the handsomest streets and finest buildings in London date from the latter half of the 18th century. To this period belong the Mansion House, the Horse Guards, and Somerset House. During the 19th cent. the march of improvement was so rapid as to defy description. The Mint,

Custom House, old Waterloo Bridge, London Bridge, Buckingham Palace, Nash's Regent Street and terraces round Regent's Park, the British Museum, Trafalgar Square, National Gallery, Houses of Parliament, Royal Exchange, Thames Embankment, Albert Hall, Law Courts, and the whole of Belgravia and the West End beyond, all arose in the 19th century. At the end of this century and the beginning of the next the means of communication were elaborated and improved: Tower Bridge and Blackwall and Rotherhithe Tunnels were constructed, the underground railways were developed, and the 'Strand Improvement' scheme was carried through. Westminster Cathedral was completed in 1903, the War Office in 1907, the Victoria and Albert Museum in 1909. Notable building achievements in the period between the two World Wars were Bush House (1920-31), the headquarters of the Port of London Authority (1922) and of Imperial Chemical Industries (1927-29), the Underground Railways Building (now the London Transport Executive; 1928-29), the new Waterloo Station (1923), and two blocks of the new headquarters of the University of London (1933 and 1936). During the last two or three decades heavy taxation has been sweeping away what was once characteristic of the West End — the dwellings, whether modest or magnificent (Dorchester House, Grosvenor House, Norfolk House, and many others), formerly occupied by separate households. They are now used for commercial or official purposes, or have been converted into flats and 'maisonnettes', or have been demolished, in which case huge impersonal blocks of flats or offices have arisen on their sites.

War Damage. During the Second World War London was the target of hundreds of air raids causing great devastation. They began in Aug. 1940 and continued until May 1941, the heaviest perhaps being those of 29 Dec. 1940 ('The Second Great Fire of London'), 16 April, and 5 May 1941. A lull followed the German invasion of Russia, until 13 June 1944, when the period of the flying bombs and the rockets began. Of London's 2,250,000 houses 1,750,000 were hit or damaged, and about one-third of the City was destroyed. The total number of civilian casualties in the United Kingdom was 60,585 killed and 86,175 injured, of which 54.8 % were in the London region. For the most part, bombed-out people have been rehoused since the war, and the work of reconstruction has already made great progress. The rebuilding of the

City has raised town-planning problems which will take years to solve.

No authentic estimate of the population of London can be traced farther back than two centuries. Nor is it easy to determine the area covered by buildings at different periods. At one time the 'City within the Walls' comprised all; afterwards was added the 'City without the Walls'; then the city and liberties of Westminster; then the borough of Southwark, S. of the river; then numerous parishes between the two cities; and lastly other parishes forming an encircling belt around the whole. All these component elements at length came to be embraced under the name of 'London'. The population was about 700,000 in the year 1700, about 900,000 in 1800, and 1,300,000 in 1821. Each subsequent decennial census included a larger area than the one that preceded it. The original 'City' of London, covering little more than 1 square mile, has in this way expanded to a great metropolis of nearly 120 square miles, containing in 1931 a population of 4,397,003 (see p. 11).

Trade and Industry. In 1792 the value of the imports into the Port of London amounted to £12,072,000, the exports to £14,743,000 (65% of the total imports and exports of the United Kingdom). In 1872 the value of the imports had risen to £124,174,141, and in 1948 to £673,244,755 (32% of the total imports of the U.K.); the exports rose to £98,470,326 in 1882 and to £483,239,547 in 1948 (30% of the total exports of the U.K.). The 40,602 vessels entering and clearing at the Port of London in 1948 (44,403,459 net register tonnage) comprised about one-sixth of the total tonnage of the British and foreign vessels trading between the U.K. and foreign countries and the British Empire. The tonnage of goods handled in the port has risen from 36,440,676 in 1930 to 40,740,998 in 1950.

In 1938 the numbers of insured persons engaged in the various trades of London were as follows: —

Distributive trades: 564,000; building and public works contracting: 280,000; transport (railways, tramways, shipping, roads, etc.): 230,000; metal trades: 190,000; hotels, public houses, restaurants, etc.: 184,000; clothing (excluding boots and shoes): 164,000; engineering (electrical, iron and steel, and general): 155,000; printing, publishing, and bookbinding: 111,000; food and confectionery: 102,000; woodworking and furniture making: 85,000; construction and repair of vehicles: 80,000; local government: 74,000; professional services: 71,000; chemicals (including oil, glue, soap, etc.): 70,000; laundries, dyeing, and cleaning: 63,000; commerce and finance: 55,000; national government employees: 52,000; entertainment and sport: 40,000; leather and leather goods: 27,000; cardboard boxes, paper bags, and stationery: 26,000; drink industry: 26,000; scientific and photographic apparatus: 25,000; textile trades: 26,000; other paper products: 23,000; boots and shoes: 14,000; market gardening: 13,000; rubber: 13,000; tobacco, etc.: 13,000; metal manufacture: 11,000; glass trades: 11,000; non-metallic mining: 10,630; shipbuilding and repairing: 10,000.

II. PRACTICAL INFORMATION

1. Money. Expenses. Passports. Customs. Time.

Money. The British gold coins (now hardly ever seen) are the sovereign or pound (£ or *l*, from Latin 'libra'; vulg. 'quid'; equal to 20 shillings) and the half-sovereign. The 'silver'

coins (actually cupro-nickel) are the half-crown (two shillings and sixpence), the florin (two shillings), the shilling (*s.* or /–; vulg. 'bob'), and the sixpence ('tanner'). The twelve-sided threepenny piece is of nickel brass. The bronze or 'copper' coinage consists of the penny (*d.*, from Latin 'denarius'), of which twelve make a shilling, the halfpenny (pron. háypenny; ½*d.*), and the farthing (¼*d.*; rare). The Bank of England now issues notes for 10*s.* and for 1 and 5 pounds. The guinea, a sum of 21*s.*, though still used in reckoning, has been out of circulation since about 1820. — *Foreign Money* does not circulate in England. A convenient and safe mode of carrying large sums of money from abroad is in the shape of letters of credit or travellers' cheques.

Expenses. The cost of a visit to London depends, of course, on the habits and tastes of the traveller. If he lives in a first-class hotel, drinks wine, frequents the theatre and other places of amusement, and drives about in taxis instead of using the 'tube' or bus, he must be prepared to spend £5 a day or upwards. Persons of moderate requirements, however, will have little difficulty in living comfortably and seeing the principal sights of London for about £2 a day.

Passports. Every person landing in the United Kingdom must be in possession of a passport furnished with a photograph and issued not more than five years before the date of his arrival. The passports of subjects of certain countries must bear a British visa, for which application should be made to the nearest British passport authority abroad before beginning the journey. If an alien stays more than three months in the United Kingdom he must register with the police of the district in which he resides.

Customs. All articles purchased abroad should be immediately declared. The examination is usually strict. Foreign reprints of copyright English books are confiscated. — Dogs are allowed to land only on permission being obtained from the Ministry of Agriculture and on condition that they shall be detained and isolated under the care of a veterinary surgeon for six months.

Time. *Greenwich Mean Time* (G.M.T.; Great Britain, Ireland, France, Belgium, Spain, etc.) is 1 hr. behind Mid-European Time (Scandinavia, Germany, Switzerland, Italy, etc.) and 5 hrs. in advance of the E. Zone of the United States. — *Summer Time.* For the purpose of 'daylight saving',

clocks are normally advanced 1 hr. at 2 a.m. on the day following the 3rd Sat. in April (or if that day is Easter Day, the day following the 2nd Sat.), but in any year these dates may be varied or Double Summer Time may be re-introduced.

2. Arrival and Departure by Railway and Air

On 1 Jan. 1948 the Railways of Great Britain were nationalized and under the collective name of *British Railways* were organized into six Regions: Southern, Western, London Midland, Eastern, North Eastern, and Scottish. Except on some of the services to the Continent, carriages are of two classes only, first and third. The third-class accommodation, especially on long-distance trains, is usually good. On the longer routes corridor-trains are universal, often with restaurant-cars by day and, in some cases, sleeping-cars by night. On some of the main lines 'Pullman cars' (resembling the American 'parlor cars'; 1st and 3rd class), for the use of which a supplement is charged, are attached to the express trains. Seats in many trains may be reserved (fee). Non-smoking compartments are so labelled.

Fares. The standard rate for 3rd class single fares on British Railways in the London area is 2.44*d.* a mile; for monthly return fares it is 1.63*d.* a mile. Day return fares at 1¼*d.* a mile are available by all trains from all stations. Children travel free up to the age of 3, and half-price up to 14.

Luggage. The first-class passenger is entitled to carry 150 lb. free, the third-class passenger 100 lb. A charge is rarely made for overweight unless the excess is exorbitant.

Time Tables. *Bradshaw's British Railways Guide* (monthly; 5*s.*) is complete. The *ABC Railway Guide* (monthly; 3*s.*6*d.*) gives the stations in alphabetical order, the times of the trains to and from London, and the fares.

Railway Termini, nearly all connected by subways with the Underground system (p. 32). *Cannon Street* (Pl. H 4), a City terminus, for the same lines as Charing Cross. — *Charing Cross* (Pl. E 5), for Tunbridge Wells, Canterbury, Folkestone, Dover, etc. — *Euston* (Pl. E 2), for Rugby, Crewe, Chester, N. Wales, Holyhead (for Ireland), Birmingham, Liverpool, Manchester, Carlisle, and Scotland. — *Fenchurch Street* (Pl. I 4), for Tilbury and Southend. — *Holborn Viaduct* (Pl. G 4), a City terminus of the Southern Region. — *King's*

Cross (Pl. F 1), for Peterborough, Cambridge, York, Lincoln, Newcastle, and Scotland. — *Liverpool Street* (Pl. I 3), for Cambridge, Harwich, Norwich, etc. — *London Bridge* (Pl. I 5), a City terminus of the S.R. — *Marylebone* (Pl. B 3), for Nottingham, Leicester, Sheffield, Manchester, etc. — *Paddington* (Pl. A 4), for Windsor, Oxford, Birmingham, Bristol, Devon and Cornwall, S. Wales, etc. — *St. Pancras* (Pl. E 2), for Bedford, Derby, Nottingham, Leeds, Sheffield, Manchester, Liverpool, and Scotland. — *Victoria* (Pl. D 6, 7), for Dover, Folkestone, Chatham, Canterbury, etc., and for Brighton, Newhaven, etc. — *Waterloo* (Pl. G 5), for Southampton, Portsmouth, Plymouth, etc.

The **London Airport** is at *Heathrow*, 15 M. from the centre of the city. Its conversion from a military to a civil aerodrome began in 1946. It has up-to-date equipment of every kind, and of its six landing strips the two main ones are 9500 ft. long and 300 ft. wide. The permanent employees number 4400. A public enclosure was opened in 1951. Passengers are conveyed to and from the airport by coach.

The following are among the score of **Air Lines** operating from Heathrow: *European Airways Corporation* (established in 1946; bookings and enquiries: Dorland Hall, 18 Regent St.), for Great Britain and Europe. — *British Overseas Airways Corporation* (established in 1939; Airways Terminal, Buckingham Palace Road), for the Commonwealth and Empire, the North Atlantic, and the Far East. — *British South American Airways Corporation* (Starways House, King St., S.W. 1), for S.America and the West Indies. — *Trans-World Air Lines* (200 Piccadilly). — *Pan-American World Airways* (193 Piccadilly). — *American Overseas Airlines* (35 St. James's St.). — *United Air Lines* (17 Cockspur St.). — *Trans-Canada* (27 Pall Mall). — *South African Airways* (South Africa House, Trafalgar Square). — *Irish Air Lines* (AER Lingus; Dorland Hall, 18 Regent St.). — *Air France* (52 Haymarket). — *Air India International* (56 Haymarket). — *Belgian Airlines* (205 Regent St.). — *Royal Dutch Airlines* (KLM; 196 Sloane St.). — *Swiss Air Lines* (Swissair; Dorland Hall, 18 Regent St.). — *Scandinavian Airlines* (185 Regent St.) — *Spanish Airlines* (14 Regent St.). — *Italian Air Lines* (Alitalia; Dorland Hall, 18 Regent St.).

Charter Services, operating from Croydon Airport: *Olley Air Services* (7b Lower Belgrave St., S.W. 1); *Air Enterprises*

Ltd. (Croydon Airport); *Air Charter Ltd.* (15 South Molton St., W. 1); etc.

Time Tables. *Bradshaw's British & International Air Guide* (monthly; 3*s.*); *ABC World Airways Guide* (monthly; 4*s.*).

3. Hotels and Boarding Houses

Hotels. The large first-class houses are fully equipped with modern luxuries and comforts, such as lifts, central heating, private bath-rooms, telephone (and sometimes radio and television) in the bedrooms, and orchestras and dance bands. Even in the older and smaller hotels most of the rooms are well furnished, while the beds are clean and comfortable. It is essential to book rooms well in advance.

Private and *Residential Hotels* have no licence to supply intoxicating liquors, but are often as comfortably and handsomely fitted up as first-class licensed houses. In many cases, however, the name has been appropriated by establishments that are practically nothing but boarding houses. — *Temperance Hotels* are less pretentious, but many of them may be safely recommended to the traveller of moderate requirements.

Charges for rooms vary according to size and floor and still more so according to the class of hotel. The average charge at a second-class hotel for bed and breakfast is 23*s.*, excluding 'tips' (10-15% of the bill; less for a prolonged stay); two or three times as much may easily be spent at a first-class establishment.

A. Hotels of the Highest Class

In or near Piccadilly (Pl. C D 4, 5): **Ritz*, Piccadilly, with view of the Green Park, 120 R.; **Carlton*, corner of Haymarket and Pall Mall, also belonging to the Ritz-Carlton group; **Claridge's*, Brook St., 250 R., **Berkeley*, Piccadilly, 90 R., both belonging to the Savoy Hotel Ltd.; **May Fair*, Berkeley St., 299 R.; **Dorchester*, 304 R., **Grosvenor House*, 504 R., both in Park Lane; **Park Lane*, 108 Piccadilly, with view of the Green Park, 400 R.; **Piccadilly*, near Piccadilly Circus, 240 R.; **Connaught*, Carlos Place, Grosvenor Square, 80 R.; **Oddenino's*, 54-62 Regent St., 100 R.; *Athenæum Court*, 116 Piccadilly, 150 R. — In or near the Strand: **Savoy*, overlooking the Thames, 500 R.; **Waldorf*, Aldwych, 400 R. — Near

Victoria Station: **Grosvenor*, 244 R. — In Knightsbridge: **Hyde Park*, one of the Ritz-Carlton group, 250 R.; **Normandie*, 84 R.

B. Railway Hotels

Charing Cross (Pl. E 5), 157 R.; **Great Eastern*, Liverpool St. (Pl. I 3), 200 R.; *Euston* (Pl. E 2), 107 R.; *Great Northern*, King's Cross (Pl. F 2), 74 R.; *Great Western Royal*, Paddington (Pl. A 4), 169 R.

C. Other Hotels in Central London

In Mayfair, N. of Piccadilly: *Brown's*, Dover St., 130 R.; *Washington*, 6 Curzon St.; *Grosvenor Court*, Davies St., 100 R.; *Green Park*, Half Moon St., 150 R.; *Fleming's*, Half Moon St., 44 R. — Near Piccadilly Circus: *Regent Palace* (Lyons), 1120 R. — To the S. of Piccadilly: *Cavendish*, 81 Jermyn St.; *Stafford*, St. James's Place, 50 R. — In the Strand (Pl. F 4, E 5): *Strand Palace* (Lyons), 900 R. — Between the Strand and the Thames, quiet and comfortable: *Howard*, Norfolk St., 200 R.; *Norfolk*, Surrey St., 60 R.; *Craven*, Craven St. — Near Leicester Square: *Tuscan*, Shaftesbury Avenue, 50 R., unlicensed.

Near Victoria Station (Pl. B 6): **Rubens*, Buckingham Palace Road, 150 R.; *Goring*, 15 Ebury St., 100 R.; *St. Ermin's*, Caxton St.; *Eccleston*, Eccleston Square. — In Knightsbridge and Sloane St. (Pl. B 6): **Cadogan*, 75 Sloane St., 100 R.; *Royal Court*, Sloane Square, 120 R.; *Basil Street*, at Knightsbridge Station; *Park View*, Hyde Park Corner.

In Kensington (convenient for the S.Kensington museums): **Bailey's*, opposite Gloucester Road Station, 180 R.; *South Kensington*, Queen's Gate Terrace, 150 R.; **Rembrandt*, Thurloe Place; *Barkston Gardens* (a 'Trust House'), Barkston Gardens, 49 R. — 'Residential' or 'Private': *De Vere*, 90 R., *Kensington Palace Mansions*, 97 R., *Prince of Wales*, 120 R., all in De Vere Gardens; **Milestone*, Kensington Court, 65 R.; *Onslow Court*, Queen's Gate, 160 R. In Cromwell Road (Pl. A 6): *Vanderbilt* (Nos. 76-86), 150 R.; *Tudor Court* (Nos. 58-66), 100 R.

Between Hyde Park and Regent's Park: **Cumberland* (Lyons), Marble Arch, 900 R., R., bath, and breakfast 23*s*.; *Mount Royal*, Marble Arch, 650 R.; *Berners*, Berners St.; *Mostyn*, Portman St.; *Durrant's*, George St., Manchester

Square. — Residential or 'private' hotels abound in Bayswater (Pl. A B 4). *Palace*, 95 Lancaster Gate, 100 R.; *Coburg Court*, 129 Bayswater Road, 100 R.; etc.

In Bloomsbury, which is convenient for the British Museum and contains a large number of boarding houses: **Russell*, Russell Square, 300 R.; *Imperial*, Russell Square; *Ambassadors*, Upper Woburn Place, 100 R.; *National*, Bedford Way; *Bedford*, Southampton Row; *Royal*, Woburn Place; *Premier*, Russell Square; *Endsleigh*, Endsleigh Gardens; *County*, Upper Woburn Place. Temperance: *Ivanhoe*, Bloomsbury St.; *Kenilworth*, Great Russell St.; *Waverley*, Southampton Row; *Kingsley*, Bloomsbury Way, 180 R.; *Bonnington*, Southampton Row, 260 R.; *Cora*, Upper Woburn Place, 170 R.

D. Hotels in the Environs

At Bromley (Kent): *Sundridge Park*, 50 R., P. from 6 guineas.

Near Croydon (p. 195): **Selsdon Park*, 160 R., with a park of 230 acres, golf-course, etc.; *Addington Palace*, with golf-course.

At Egham (Staines, p. 289): **Great Fosters*, a beautiful mansion of the 16-17th centuries.

At Weybridge (Surrey): *Oatlands Park*, with 9-hole golf-course, swimming pool, etc., 150 R.

Hotels at Richmond, Windsor, etc., are mentioned in the text.

Boarding Houses are cheaper and less formal than hotels. Terms are usually on a weekly basis and include lodging and all meals (about 5-7 guineas a week). In view of frequent changes in the proprietorship a personal recommendation from a friend is highly desirable.

Old-established: *Longridge Court*, 44 Longridge Road, Kensington, S.W. 5; *Vancouver*, 29 Princes Square, Bayswater, W. 2; *Carlton Mansions*, 10 Bedford Place, Bloomsbury, W.C.1. Furnished suites: *St. James's Court*, Buckingham Gate, S.W. 1; etc.

4. Restaurants and Cafés

Non-residents are admitted to the restaurants of all hotels except 'residential' and 'private' ones. Breakfast is obtainable only at hotels and tea-shops. On Sundays many restaurants are closed or do not open before 6 or 7 p.m. — Meals may be obtained either at fixed prices ('table d'hôte' or 'à'prix fixe')

or 'à la carte'. An average charge for lunch at a second-class restaurant (excluding 'tips') is 5*s.*, for dinner 7*s.* 6*d.* At the first-class restaurants the cuisine is generally French, and as many of the smaller restaurants are Italian, French, or Swiss. Good English cookery, which has at least the merit of simplicity, must be looked for mainly in the City.

The *Grill Rooms* attached to larger restaurants originally provided only grilled steaks and chops, but now numerous other dishes are obtainable.

Wine in England is expensive, but is no longer 'de rigueur' even at the most fashionable restaurants; spirits or mineral waters may be substituted. *Beer* (ale, stout, or lager) is a common beverage at other restaurants. Many of the smaller restaurants have no licence, but alcoholic liquor is 'sent out for' (money in advance; small gratuity). In the West End alcoholic drinks may be purchased only from 11.30 to 3 and from 5.30 to 11 (on Sun. from 12.30 to 2.30 and from 7 to 10), with an hour's extension in the evening for the more important restaurants. These restrictions, however, do not apply to hotel residents.

Public Houses ('pubs'), or taverns, are no longer taboo to ladies. In the 'private' or 'saloon' bar the company is more refined and the liquor slightly dearer than in the 'public' bar. A midday meal is often provided; and there is sometimes a 'snack bar' for business men and women in a hurry. — A good glass of wine may be obtained at *Short's* (333 Strand; 48 St. Paul's Churchyard; etc.); *Henekey's* (354 Strand; 37 Whitehall; etc.); and at the *Bodegas* (42 Glasshouse St.; 2 Bedford St.; 45 Chancery Lane; 15 Fleet St.; etc.).

Gratuities ('tips') are expected everywhere, except in the cafeterias. In the smaller restaurants a gratuity of at least 1*d.* in the shilling is usual, but in the fashionable restaurants 20% of the amount of the bill is not considered too lavish. The cloak-room attendant likewise expects a fee of 3*d.* or 6*d.*

In or near Piccadilly (Pl. C D 5) and Regent Street (Pl. D 4). At the first-class hotels mentioned on p. 26. — **Café Royal*, 68 Regent St., an artistic and Bohemian rendezvous, established in 1820; **Princes*, 190 Piccadilly; *Quaglino's*, Bury St.; *Le Coq d'Or*, Stratton St.; *Mirabelle*, 56 Curzon St.; *Prunier* (noted for fish), 72 St. James's St.; *Veeraswamy's India Restaurant*, 99 Regent St.; *A l'Ecu de France*, 111 Jermyn St.; **Maison Basque*, 11 Dover St.; **Hungaria*, 14 Lower Regent St.; *Martinez* (Spanish), 25 Swallow St.; *Café Monico*, Piccadilly Circus; *Dover Buttery* (sea food), Dover St.; *Kempinsky*, 99 Regent St.; *Stratton House*, Piccadilly; *Bagatelle*, 1 Mayfair Place; *Trocadero* (Lyons), corner of Shaftesbury Avenue and Great Windmill St.; *Hatchett's*, 1 Dover St.; *Chicken Inn*, 31-32 Haymarket; *The '96' Restaurant*, 96 Piccadilly; *Verrey's*, 233 Regent St.; *Brasserie Universelle*, 222 Piccadilly; *Chinese*, 4 Glasshouse St.; *Bolivar*, 1 Chandos St.; **Quality Inn*, 310 Regent St., 5 Argyll St.; *Fuller's*, 206 Regent St.

In Charing Cross and the Strand (Pl. E 5, F 4). Hotels, see p. 27. **Simpson's Old English Restaurant* (established in 1828), 100 Strand; **Boulestin*, 25 Southampton St., with decorations by French artists; *Northumberland Rooms* (entrance Northumberland Ave.) and *Grand Grill* (entrance Northumberland St.), both in Grand Buildings, Trafalgar Square; *Bush House* (p. 114); *Brettenham*, Lancaster Place; *Rule's*, 35 Maiden Lane, theatrical and Bohemian, dating from 1798; *Gow's*, 37 St. Martin's Lane; *Strand Corner House* (Lyons), Charing Cross; *Fuller's*, 358 Strand.

In or near Leicester Square (Pl. E 4). **Scott's*, 18 Coventry St., noted for oysters and fish; **Le Perroquet Bellometti*, 31 Leicester Square; *Café de Paris*, 3 Coventry St.; *Café Anglais* (formerly Cavour), 20 Leicester Square, with dancing and cabaret; *Café de l'Europe*, 14 Leicester Square; *Comedy*, 38 Panton St.; *Quality Inn*, 22 Leicester Square; *Corner House* (Lyons), 7-12 Coventry St. (open all night); *Asiatique*, Irving St.

In Soho (p. 105) are innumerable little restaurants, attractive by their very foreignness. Wardour St.: No. 30, *Maxim's Chinese Restaurant;* No. 91, *Ley On Chop Suey Restaurant.* — Dean St.: No. 44, *Rendezvous* (Gennaro's); No. 42, *Restaurant de Paris;* No. 26, *Quo Vadis;* No. 77, *Hungarian Csárdás.* — Old Compton St.: No. 15: *Athens;* No. 44, *Café Bleu.* — Frith St.: No. 19, *Mars* (Italian); No. 56, *Chantecler;* No. 15, **Isola Bella;* No. 13, *Fava;* No. 12, *Istanbul* (Turkish); No. 44, *Corti;* No. 17, *Belle Etoile.* — Greek St.: No. 36, *Au Petit Savoyard;* No. 48, *L'Escargot Bienvenu*, good; No. 5, *Au Jardin des Gourmets;* No. 50, *Santi Romano* (Swiss); No. 18, *Shanghai;* No. 2, *Josef's.* — Church St.: No. 28, *Kettner's;* No. 27, *Moulin d'Or.* — Gerrard St.: No. 18, *Shafi* (Indian); No. 27, *Boulogne;* No. 37, *Châtelain.* — Lisle St.: No. 47, *Les Gourmets.* — Leicester St.: No. 1, **Monte Carlo.* — West St. (Cambridge Circus): No. 1, *Ivy*, theatrical. — Soho St.: No. 9, *Coronet.*

In and near Holborn (Pl. F 3) and Oxford Street (Pl. C D 4). Hotels, see p. 28. — *Holborn*, a large establishment at the corner of High Holborn and Kingsway; **Frascati*, 26 Oxford St., near Tottenham Court Road, another large establishment; **Pagani*, 40 Great Portland St.; *Schmidt* (German delicatessen), 41 Charlotte St.; *Portsea Czech Restaurant*, 61 Edgware Road; *Demos* (Oriental delicacies), 166 Shaftesbury Avenue; **La Colombina d'Oro*, 10 Barter St.; *Oxford*

Corner House (Lyons), corner of Tottenham Court Road, open all night; *Corner House, Marble Arch* (Lyons).

In Marylebone. *Chiltern Court*, adjoining Baker Street Station; *Canuto's*, 88 Baker St.

In Westminster and near Victoria Station (Pl. D 6). Hotels, see p. 27. *Victoria Station Restaurant* (Eastern Section); *Overton*, 4 Victoria Buildings, noted for fish; *Empire* ('A.B.C.'), opposite Victoria Station, corner of Wilton Road; *Church House*, Dean's Yard, near the Abbey; *Polonia*, 27 Grosvenor Gardens.

In Knightsbridge and Kensington (Pl. A, B 6). Hotels, see p. 27. *Kensington*, 20 Kensington Church St.; *Romney*, 22 Brompton Road; *Au Petit Cordon Rouge*, 11 Sloane St.

In the City (mostly open for luncheon only). In Fleet St. (Pl. G 4): **Old Cheshire Cheese* (p. 118), Wine Office Court, 145 Fleet St.; **Cock* (p. 118), 22 Fleet St.; *Temple Bar*, 227 Strand; *Falstaff*, 70 Fleet St.; *Groom's*, 7 Bell Yard, E. side of Law Courts. — In or near Cheapside (Pl. H 4): **Sweeting's*, 39 Queen Victoria St.; **Pimm's*, 3 Poultry. — **Pimm's*, 57 Old Bailey; **Dr. Butler's Head* (founded 1616; Pimm's), Mason's Avenue, Coleman St. — To the E. of the Bank (Pl. H, I 4): **Pimm's*, 42 Threadneedle St.; *Throgmorton* (Lyons), 27b Throgmorton St.; **Birch's*, Angel Court, Throgmorton St.; **Simpson's* (established 1757), Ball Court, 38½ Cornhill; *Palmerston*, 49 Bishopsgate; **The Old Red House* (Pimm's), 94 Bishopsgate; *New Corn Exchange*, 58 Mark Lane; *George & Vulture* (p. 147), 3 Castle Court, Birchin Lane; *Lake's*, 29 Great Tower St.; *Talbot*, London Wall.

On the Surrey Side. *Festival Hall* (p. 193; view of the Thames); *George Inn* (p. 191), 77 Borough High St., 'ordinary' at 1 p.m. (3*s.* 6*d.*); *Bridge House*, Borough High St.

Vegetarian Restaurants. **Vega*, 56 Whitcomb St., Leicester Square; the 'Salad Bowls' at the *Lyons Corner Houses*.

Oyster Bars. *Scott*, 18 Coventry St.; *Driver*, 46 Glasshouse St.; *De Hem*, 11 Macclesfield St.; *Fred Bentley*, 11 Swallow St.; *Cunningham*, 51 Curzon St.; *White's*, 71 Chancery Lane; *Wheeler's*, 19 Old Compton St.; *Overton* (see above); *Pimm's* and *Sweeting's* (see above).

Cafés in the Continental sense hardly exist in London, where they are a species of restaurant (usually unlicensed) in which mid-morning coffee, light luncheons, and afternoon teas

are served. There are open-air cafés in Hyde Park, Kensington Gardens, etc.

***Buszard*, 494 Oxford St.; **Gunter*, Curzon St., near Park Lane; *Barbellion*, 70 New Bond St.; **Fuller's*, 206 Regent St., etc.; **Searcy*, 19 Sloane St.; *T. de Bry*, 191 Brompton Road. — *Kardomah* (good coffee), 186 Piccadilly, 182 Fleet St. — A good cup of tea or coffee may also be had at the numerous shops of *Lyons*.

Cafeteria. *Forte*, Piccadilly Circus ('Puritan Maid'), 291 Regent St., etc.

5. Means of Transport

Trains and buses are overcrowded in the 'rush hours' (8-10 & 5-7 on Mon.-Fri., 12-2 p.m. on Sat.).

Taxis. The official tariff is as follows: for the first $^2/_3$ M. or the first 7½ min., or less, 1*s.* 3*d.*; for each additional $^1/_3$ M. or 3¾ min., or less, 5*d.* For each additional person, 6*d.* for the whole hiring; two children under ten years of age count as one person. For each package carried outside 3*d.*; bicycle or perambulator 9*d.* Drivers expect a tip of 6*d.* and upwards, according to the amount of the fare.

Buses, all controlled by 'London Transport' and efficiently driven, cross London and its suburbs in every direction from 7 a.m. till after 11 p.m., so that almost any point may be reached from any other by this method. The route number, the destination of each vehicle, and some of the principal points passed are displayed on the front and back. The buses stop only at fixed points, indicated by posts bearing the route numbers. To prevent mistakes the intending passenger had better mention his destination to the conductor before entering. One child in arms under three years old is conveyed free; a second 'under three' and all children under 14 years pay half fares. Smoking is allowed on the upper deck of double-deck vehicles and in single-deck vehicles. Standing is not allowed on the upper deck. Bus maps for the 'Central Area' and the 'Country Area', showing the routes served, are supplied free by London Transport at 55 Broadway, S.W. 1, and at any Underground station.

Underground Railways. At first, in order to make himself acquainted with the metropolis, the stranger will prefer to make use of buses and taxis, but when his early curiosity is satisfied he will probably often avail himself of the extremely

efficient mode of travelling afforded by the Underground. The 'Tube', however, is not the quickest means of covering short distances, owing to the time taken to reach the train. A 'Diagram of Lines' will be found in this book.

The Metropolitan and District Railways, a shallow underground system electrified in 1905, together form a complete belt (the 'Inner Circle') round the whole of the inner part of London, while various branch-lines diverge to the outlying suburbs. Light luggage is conveyed, but at considerable inconvenience during 'rush hours'.

Tube Railways. The first deep-level electric railway in London was opened in 1890, but the effective development of present network of tubes dates from 1906-7. The Central Line, known, on its opening in 1900, as the 'Twopenny Tube', was originally 5¼ M. long; its present length, including branches, is 45 M.

The carriages are of one class only, but there are separate carriages for smokers. The stoppages are extremely brief. Lists of the stations are displayed opposite the entrances to the platforms, and diagrams of the route are shown on the ceilings of the carriages. Hand-luggage only is allowed, and even this should not be taken during 'rush hours'.

Motor Coaches. The routes from Central London to the further environs (Windsor, St. Albans, etc.) are served by the *Green Line* coaches of 'London Transport'. They may be boarded and left only where there are Green Line stop signs. The stopping places in Central London are at Marble Arch, Hyde Park Corner, Victoria (Eccleston Bridge), Oxford Circus, Trafalgar Square, Aldgate, and King's Cross. The boarding places in Oxford St. (Selfridge's) and Regent St. (Piccadilly Circus) are used only after 7.30 p.m. on Mon.-Fri., after 2 p.m. on Sat., and on Sun. and bank holidays. Full information in the Green Line Coach Guide (3*d.*), obtainable from 55 Broadway S.W. 1, and from station bookstalls, etc. — Long-distance coaches to all parts of England start from Victoria Coach Station, Buckingham Palace Road, or from King's Cross Coach Station. Seats must be booked in advance. For 'sightseeing tours', apply to one of the tourist agencies.

River Steamers to Kew, Richmond, and Hampton Court, see p. 282. For trips to Southend, Clacton, and Margate, apply to Eagle Steamers, 15 Trinity Square, E.C. 3. Cruises between Kingston and Oxford are run by Salter Bros., Folly Bridge,

Oxford. Particulars regarding various other summer trips are best obtained on the spot, at Westminster Pier.

Waterbuses ply in summer every 20-30 min. from 8 a.m. to 8 p.m. between Hammersmith and Greenwich, stopping at Putney Bridge, Cadogan Pier (for Chelsea), Lambeth, Charing Cross, St. Paul's (Blackfriars Bridge), Old Swan (London Bridge), the Tower, Cherry Garden Pier (for Bermondsey), and Limehouse. For reaching points on the Thames below Charing Cross the jaded sightseer should find this a most restful and convenient means of transport. The fare from Charing Cross to Greenwich is 1*s.* 3*d.*

In October, 1950, a beginning was made with the abolition of London's Tramways, which are being replaced by buses. The whole process of conversion is expected to take two years. — The west, north, and east suburbs are served by quick-starting, speedy, and silent TROLLEYBUSES, controlled by 'London Transport'.

6. Important Addresses

Embassies and Consulates

America, United States of. Embassy (chancery and consulate-general), 1 Grosvenor Square, W. 1; visa section, 20 Grosvenor Square. — *Argentina.* Embassy (chancery), 9 Wilton Crescent, S.W. 1; consulate, 12 South Place, E.C. 2. — *Austria.* Legation, 1 Hyde Park Gate, S.W. 7; consulate, 18 Belgrave Mews West, S.W. 1. — *Belgium.* Embassy, chancery, and consulate, 103 Eaton Square, S.W. 1. — *Brazil.* Embassy, 54 Mount St., W. 1; consulate, Aldwych House, Aldwych, W.C. 2. — *Chile.* Embassy and consulate, Audley House, Audley St., W. 1. — *China.* Embassy, 49 Portland Place, W. 1; consulate, 25 Weymouth St., W. 1. — *Colombia.* Embassy, 3 Hans Crescent; consulate, 23 Pont St., S.W. 1. — *Cuba.* Legation, 1 Cottesmore Gardens, W. 8; consulate, 329 High Holborn, W.C. 1. — *Czechoslovakia.* Embassy, 9 Grosvenor Place, S.W.1; consulate, 6 Upper Belgrave St., S.W. 1. — *Denmark.* Embassy, 29 Pont St., S.W. 1; consulate, 67 Pont St., S.W. 1. — *Egypt.* Embassy, 75 South Audley St., W. 1; consulate, 26 South St., W. 1. — *France.* Embassy, 58 Knightsbridge, S.W. 1; consulate, 51 Bedford Square, W.C. 1. — *Germany* (Federal Republic). Consulate, 1 Great Cumberland Place,

Marble Arch, W. 1. — *Greece.* Embassy, 51, Upper Brook St., W. 1; consulate, 34 Hyde Park Square, W. 2. — *Israel.* Legation, 18 Manchester Square, W. 1. — *Italy.* Embassy (chancery), 14 Three Kings Yard, W. 1; consulate, 78 Portland Place, W. 1. — *Mexico.* Embassy, 48 Belgrave Square, S.W. 1; consulate, 48 Montrose Place, Belgrave Square, S.W. 1. — *Netherlands.* Embassy, Hereford House, Park St., W. 1. — *Norway.* Embassy, 25 Belgrave Square, S.W. 1; consulate, 26 King St., E.C. 2. — *Peru.* Embassy and consulate, 52 Sloane St., S.W. 1. — *Poland.* Embassy, 47 Portland Place, W. 1; consulate, 52 Queen Anne St., W. 1. — *Portugal.* Embassy, 103 Sloane St., S.W. 1; consulate, 8 Strathearn Place, W. 2. — *Russia.* Embassy, 13 Kensington Palace Gardens, W. 8; consulate, 5 Kensington Palace Gardens, W. 8. — *Spain.* Embassy, 24 Belgrave Square, S.W. 1; consulate, 21 Cavendish Square, W. 1. — *Sweden.* Embassy, 29 Portland Place, W. 1; consulate, 14 Trinity Square, E.C. 3. — *Switzerland.* Legation, 18 Montagu Place, W. 1. — *Turkey.* Embassy, 69 Portland Place, W. 1; consulate, 18 Cadogan Gardens, S.W. 3. — *Venezuela.* Embassy, 96 Park Lane, W. 1; consulate, 3 Cadogan Square, S.W. 1. — *Yugoslavia,* Embassy, 25 Kensington Gore, S.W. 7.

High Commissioners of British Dominions. *Australia,* Australia House, Strand, W.C. 2; *Canada,* Canada House, Trafalgar Square, S.W. 1; *Eire* (Republic of Ireland), 33-37 Regent St., S.W. 1; *India,* India House, Aldwych, W.C. 2; *New Zealand,* 415 Strand, W.C. 2; *Pakistan,* 15-16 Fitzhardinge St., W. 1; *South Africa,* South Africa House, Trafalgar Square, S.W. 1; *Southern Rhodesia,* 429 Strand, W.C. 2.

Travel Agents. *Thos. Cook & Son,* Berkeley St., W. 1, 378 Strand, W.C. 2, 125 Pall Mall, S.W. 1, 145 Oxford St., W. 1, etc., at Harrod's, Selfridge's, and Whiteley's Stores, and at the Cumberland, Grosvenor, Imperial, Regent Palace, Savoy, and Strand Palace Hotels; *American Express Co.,* 6 Haymarket, S.W. 1; *Dean & Dawson,* 8 Piccadilly, W. 1; *Polytechnic Touring Association,* 73 Oxford St., W. 1; etc.

Information Bureaux. *British Travel and Holidays Association,* 64-65 St. James's Street; *American Way Information Service,* 149 Strand; *Anglo-American Information Bureau,* 101A Regent St.; *United States Information Service,* 1 Grosvenor Square; *Festival of Britain Information Centre,* Swan & Edgar Building, Piccadilly Circus.

The *National Trust* for Places of Historic Interest or Natural Beauty (42 Queen Anne's Gate, S.W. 1; p. 87) publishes a list of the properties it has saved for the benefit of the nation (2*s.* 6*d.*). The trust is independent of the State and relies on the support of the public.

The *Youth Hostels Association* of England and Wales (22 Gordon Square, W.C. 1) was founded in 1930 "to help all, especially young people of limited means, to a greater knowledge, love, and care of the countryside", particularly by providing hostels or other simple accommodation for them in their travels. It now has over 300 hostels and more than 200,000 members.

National Gardens Scheme, 57 Lower Belgrave St., S.W. 1. Certain gardens of distinctive loveliness, character, or historical interest are thrown open to the public as a means of helping, principally, the Queen's Institute of District Nursing. General list of the gardens, 6*d.*

7. Postal Information

	Inland	British Commonwealth and U.S.A.	Foreign
LETTERS	2½*d.* for 2 oz., then ½*d.* per 2 oz.	2½*d.* for 1 oz., then 1*d.* per oz.	4*d.* for 1 oz., then 2½*d.* per oz.
POST CARDS	2*d.*	2*d.*	2½*d.*
PRINTED PAPERS	1½*d.* for 4 oz., then ½*d.* per 2 oz. up to 2 lb.	1*d.* for 2 oz., then ½*d.* per 2 oz.	1½*d.* for 2 oz., then ½*d.* per 2 oz.
NEWSPAPERS	Per copy: 1½*d.* for 4 oz., then ½*d.* per 4 oz.	½*d.* per 2 oz.	½*d.* per 2 oz.
TELEGRAMS	1*s.* 6*d.* for 12 words, then 1½*d.* per word	See p. 37	

Full information will be found in the official *Post Office Guide* (1*s.*; Jan. and July) and its supplements, obtainable at any post office.

Postal Packets. *Express Letters* and other postal packets are delivered by special messenger for a fee of 6*d.* per mile. —

For *Air Mail* letters, see the Air Mail leaflet, obtainable at any post office. — *International Reply Coupons*, exchangeable abroad for a stamp representing the foreign letter rate of the country in question, are on sale at 8*d*. each. *Imperial Reply Coupons*, for replies from any part of the British Commonwealth, cost 3*d*.

Post Cards. Picture post-cards may be sent at printed paper rates (whether for inland or abroad), provided that they bear no writing except date, addresses, and a formula of courtesy not exceeding five words.

Parcels. Inland: 9*d*. for 3 lb., 11*d*. for 4 lb., 1*s*. for 5 lb., 1*s*. 1*d*. for 6 lb., 1*s*. 2*d*. for 7 lb., 1*s*. 3*d*. for 8 lb., 1*s*. 4*d*. for 15 lb. (maximum). Overseas (to be increased by 50%): to the U.S.A. 2*s*. for 3 lb., 3*s*. 9*d*. for 7 lb., 5*s*. 9*d*. for 11 lb., 9*s*. 9*d*. for 22 lb.; to Canada 2*s*. 3*d*. for 3 lb., 4*s*. 3*d*. for 7 lb., 6*s*. for 11 lb., 9*s*. for 22 lb.; to South Africa 9*d*. per lb.; to Australia 1*s*. 4*d*. for 1 lb., then 6*d*. per lb. For parcels by *Air Mail*, see the leaflet issued by the Post Office.

Registration. Postal packets are registered for a fee of 4*d*., for which the limit of compensation is £5; articles of greater value (maximum compensation £400) should be registered at higher fees (up to 1*s*. 11*d*.). Money must be enclosed in a 'registered letter envelope' sold by the post office (from 7½*d*. each). Foreign letters may be registered for a fee of 4*d*. (limit of compensation £2). Letters of greater value and parcels can be insured at fees varying from 6*d*. to 6*s*. for sums from £12 to £400.

Poste Restante. Postal packets marked 'to be called for' or 'Poste Restante' may be addressed to strangers and travellers at any post office (except town sub-offices) and are delivered to applicants on the production of some proof of identity. They are kept for a fortnight (if from abroad, for one month).

Telegrams. The ordinary rate per word to Canada or the U.S.A. is 8*d*., to Australia or South Africa 1*s*. Radiotelegrams for ships at sea: 1*s*. per word (6*d*. for short-voyage ships).

Telephones. The cost of a call from a public call-office or kiosk is 2*d*. per 5 miles (to be increased to 3*d*. in Oct. 1951); 'toll' (or short-distance) and 'trunk' (or long-distance, i.e. over 15 miles) calls cost from 4*d*. upwards according to distance (reduced rates between 5.30 p.m. and 9.30 p.m.). For calls to Canada and the U.S.A. there are reduced rates between 10 p.m. and 10 a.m. and on Sundays.

To facilitate delivery, the postal district (E.C. 1, W.C. 2, W. 1, etc.) should be added to the address of London letters and parcels.

The larger post-offices are open from 8.30 a.m. to 6 or 6.30 p.m., the smaller ones from 9 a.m. to 5.30 or 6 p.m.; the latter are closed at 1 p.m. on the local weekly 'early-closing day' (Wed., Thurs., or Sat.). The London Chief Office, King Edward St., E.C. 1, is open from 8.30 a.m. to 8 p.m., the Leicester Square Office at 39 Charing Cross Road from 8 a.m. to 8 p.m.; both are always open for telegraph and telephone business and for the sale of stamps. On Sunday all post offices are closed, but the London Chief Office, the Leicester Square Office, and other selected offices are open from 9 a.m. to 1 p.m. for telegraph and telephone business and the sale of stamps. On Sunday there is no delivery, and but one collection (in the afternoon).

8. Entertainments

Theatres. The performances begin about 7 or 7.30 and last till 10 p.m. Many theatres also give matinées, beginning at 2.15 or 2.30. For details consult the daily papers or the 'London Theatre Guide', published weekly and obtainable free from any theatre.

The best seats are the stalls (12*s.*6*d.*-15*s.*), next to the orchestra, and the dress circle or grand circle (10*s.*-15*s.*) on the first floor. The 'pit' (6*s.*-7*s.*) is behind the stalls. Above the dress circle is the upper circle (5*s.*-7*s.*). Boxes with four or more seats (£2-4) are usually situated at the side of the auditorium, near the stage. Tickets may be secured in advance at the box office of the theatre or from a ticket agency (Keith Prowse & Co.; Theatre Tickets & Messengers Ltd.; and several others; extra fee). The cheapest seats are in the gallery (2*s.*-2*s.* 6*d.*; above or behind the upper circle) and cannot usually be reserved; for popular pieces they are obtainable only after a wait in a queue. Smoking is permitted in many theatres.

From Christmas to the end of January some of the theatres stage a *Pantomime*, i.e. a play nominally based on a fairy tale, accompanied by songs, dances, and topical allusions.

All the theatres are closed on Sundays, Good Friday, and Christmas Day. A charge is made for programmes, the use of the cloakroom, etc. Opera glasses may be hired. Evening dress is often worn in the stalls, dress circle, and boxes, but it is not compulsory and it is not customary in the other, cheaper parts of the house.

Adelphi, Strand (N. side; Pl. F 4).
Aldwych, Aldwych, corner of Drury Lane (Pl. F 4).

Ambassadors, West St., Cambridge Circus (Pl. E 4).

Apollo, Shaftesbury Avenue.

Bedford, 93 Camden High St., St. Pancras, N.W. 1.

Cambridge, Earlham St., corner of Mercer St., Seven Dials (Pl. E 4).

Casino, Old Compton St. (Pl. E 4).

Coliseum, St. Martin's Lane (Pl. E 4).

Comedy, Panton St., Haymarket (Pl. E 5).

Covent Garden (Pl. F 4; Royal Opera House; p. 116), Bow St. Operas, Sadler's Wells Ballet.

Criterion, Piccadilly Circus.

Drury Lane (Pl. F 4; Theatre Royal; p. 115), Catherine St.

Duchess, Catherine St., Aldwych (Pl. F 4).

Duke of York's, St. Martin's Lane (Pl. E 4).

Embassy, 64 Eton Avenue, Swiss Cottage, N.W. 3.

Fortune, Russell St., Drury Lane (Pl. F 4).

Garrick, Charing Cross Road (S. end; Pl. E 4).

Globe, Shaftesbury Avenue (Pl. E 4).

Golders Green Hippodrome, N.W. 11 (adjoining the tube station).

Haymarket (Theatre Royal; p. 90), near the S. end of the Haymarket (Pl. E 5).

Hippodrome, Cranbourn St., corner of Charing Cross Road (Pl. E 4).

His Majesty's, Haymarket (Pl. E 5; p. 90).

Lyric, Shaftesbury Avenue (Pl. E 4).

Lyric, Hammersmith, near the Underground stations.

Mercury, Ladbroke Road, Notting Hill Gate. W. 11.

Mermaid, Acacia Road, St. John's Wood (Pl. A 1). Reproduction of Elizabethan stage. 200 seats.

New, St. Martin's Lane (Pl. E 4).

Old Vic (p. 194), opposite Waterloo Station (Pl. F, G 5). Shakespearian and other classical plays.

Palace, Cambridge Circus, Shaftesbury Avenue (Pl. E 4).

Phoenix, Charing Cross Road (Pl. E 4).

Piccadilly, Denman St., Piccadilly Circus (Pl. D, E 4).

Playhouse, Northumberland Avenue (Pl. E, F 5).

Prince of Wales, Coventry St. (Pl. E 4).

Princes, corner of Shaftesbury Avenue and Broad St. (Pl. E 4).

'Q', at Kew Bridge (p. 279).

Sadler's Wells, Rosebery Avenue, Islington (near the

Angel Underground station; Pl. G 1). Opera and ballet at popular prices (see p. 140).

St. James's, King St., St. James's (Pl. D 5).

St. Martin's, West St., Cambridge Circus (Pl. E 4).

Saville, Shaftesbury Avenue, opposite N. end of Mercer St.

Savoy, Savoy Court, Strand (Pl. F 4).

Scala, Charlotte St. (Pl. D, E 3).

Stoll (p. 114), Kingsway (Pl. F 4).

Strand, Aldwych, corner of Catherine St. (Pl. F 4).

Vaudeville, Strand (N. side).

Watergate, Strand. Poetic drama.

Westminster, Palace St., Victoria (Pl. D 6).

Whitehall, Charing Cross (Pl. E 5).

Windmill (continuous revue), 17 Great Windmill St., Piccadilly Circus.

Winter Garden, Drury Lane (Pl. F 4).

Wyndham's, Charing Cross Road (Pl. E 4).

Open-Air Theatre in Regent's Park (p. 165; Shakespeare). — Apart from Covent Garden and Sadler's Wells, Opera may be heard in summer, under ideal conditions, at Mr. John Christie's opera house at *Glyndebourne* (pron. 'glynde' as in 'blind'), established in 1934, where a Mozart festival of the highest quality is given.

Interesting old and new plays are produced by various dramatic societies, such as the *Arts Theatre Club* (6 Great Newport St., W.C. 2), the *Players' Theatre* (173 Hungerford Arches, Villiers St., W.C. 2), the *Gateway Theatre Club* (103 Westbourne Grove, W. 2), the *New Lindsey Theatre Club* (81 Palace Gardens Terrace, W. 8), the *Torch Theatre* (48 Wilton Place, S.W. 1), and the *Unity Theatre* (1 Goldington St., N.W. 1). The performances often take place on Sundays also.

Music Halls (dancing, 'variety turns', revue, etc., twice nightly).

Palladium, Carlyle St., Oxford Circus (Pl. D 4).

Victoria Palace, Victoria St., opposite Victoria Station.

Chelsea Palace, King's Road, opposite Chelsea Town Hall.

Metropolitan Theatre of Varieties, 267 Edgware Road (Pl. A 3, B 4). — Shepherd's Bush Empire, Shepherd's Bush Green, W. 12. — Collins's Music Hall, 10 Islington Green, N. 1. Popular prices at these three.

Cinemas or **Picture Theatres**, luxuriously furnished, with continuous programmes (from 11 a.m. to 11 p.m., from 4 p.m. on Sun.), are numerous in all parts of London. Most have café-restaurants. The suburban houses are cheaper than those in the West End, though often as comfortable, but they

rarely produce the foreign films to be seen at such theatres as *Studio One*, 225 Oxford St.; *Academy*, 165 Oxford St.; *Curzon*, Curzon St.; *Cameo-Poly*, Upper Regent St.; *Continentale*, 36 Tottenham Court Road; *Everyman*, Holly Bush Vale, Hampstead. — News Theatres (short films and comic cartoons) at Waterloo and Victoria Stations; *Studio Two*, 225 Oxford St.; *Monseigneur*, Charing Cross, Leicester Square, Marble Arch, 215 Piccadilly, Strand; *Cameo*, 307 Regent St., Great Windmill St., 35 Charing Cross Road; etc.

Concerts (particulars in Saturday's 'Times' and 'Daily Telegraph') and in the 'Sunday Times' and 'Observer'.

Albert Hall (Pl. A6; p. 156). B.B.C. Symphony Orchestra, London Symphony Orchestra, Royal Philharmonic Orchestra, London Philharmonic Orchestra. Promenade concerts nightly except Sun., in July-Sept. (popular prices).

Festival Hall (p. 193), near Waterloo. 3000 seats.

Chamber music, recitals, etc., at the *Wigmore Hall*, 36 Wigmore St. (Pl. C 4); *Æolian Hall*, 135 New Bond St. (Pl. D 4); *Conway Hall*, Red Lion Square (Pl. F 3); *Victoria & Albert Museum* (p. 251); *Kingsway Hall*, Kingsway (Pl. F 4); *Rudolf Steiner Hall*, 33 Park Road, N.W. 1. (Pl. B 2).

Exhibitions and Entertainments. — Madame Tussaud's (Pl. C 3; p. 164), Marylebone Road, near Baker St. Station, a collection of wax figures of ancient and modern notabilities, etc., best in the evening, by electric light. The 'Chamber of Horrors' contains effigies of notorious criminals and other articles of a ghastly nature.

Olympia (p. 162). Various exhibitions and trade shows are held here, at dates varying from year to year: Christmas Circus and Fair (Dec.-Jan.); Cruft's Dog Show (Feb.); Ideal Home Exhibition (March); British Industries Fair (May); Dairy Show (Oct.).

Earl's Court Exhibition Building. British Industries Fair (May); Royal Tournament (June); Radio (Aug.-Sept.); Commercial Motor Show (Sept.); Motor Show (Oct.); Smithfield Cattle Show and Agricultural Machinery Exhibition (Dec.).

White City (p. 162), for the International Horse Show (July), athletics, and greyhound and dirt-track racing.

Flower Shows are held at the *Royal Horticultural Halls*, Vincent Square and Greycoat St. The Royal Horticultural Society's great flower show (three days) is held towards the end of May in the grounds of Chelsea Hospital.

Cabaret Entertainments and facilities for Dancing are offered at many hotels and restaurants. — Perhaps the best known of the numerous dance clubs (open only to members and their friends) are *Murray's*, 9 Beak St., W. 1; *Ciro's*, 39 Orange St., W.C. 2; and *Embassy*, 6 Old Bond St., W. 1. — Among public dance halls the *Astoria*, 165 Charing Cross Road, and the *Lyceum*, Wellington St., may be mentioned.

Art Exhibitions. The Art Exhibitions Bureau, 23 Albemarle St., publishes monthly a list of the exhibitions taking place. This is displayed on the Underground Railways. When a charge is made for admission, it is usually 1*s*.

Royal Academy (Pl. D 5; p. 96), Burlington House, Piccadilly. Summer exhibition of the works of living British painters and sculptors, in May-August.

Royal Society of Painters in Water Colours, 26 Conduit St. — Royal Institute of Painters in Water Colours, 195 Picadilly. — Royal Institute of Oil Painters, 195 Piccadilly. — Royal Society of British Artists, 6½ Suffolk St. — Royal Society of Miniature Painters, Sculptors and Gravers. Exhibitions at 26 Conduit St. — Royal Society of Portrait Painters, 23 Albemarle St. — Royal Society of British Sculptors, 6 Queen Square, W.C. 1. — New English Art Club, 23 Albemarle St. — Institute of Contemporary Arts, 17-18 Dover St.

Exhibitions are also held at the following galleries, many of which belong to picture-dealers: *Thomas Agnew*, 43 Old Bond St.; *Barbizon House*, 1D King St.; *Colnaghi*, 14 Old Bond St.; *Fine Art Society*, 148 New Bond St.; *Hanover Gallery*, 32A St. George St., Hanover Square; *Leicester Galleries*, Leicester Square; *Marlborough Gallery*, 17-18 Old Bond St.; *New Burlington Galleries*, Old Burlington St.; *Parker Gallery*, 12 Albemarle St.; *Redfern Gallery*, 20 Cork St.; *St. George's Gallery*, 81 Grosvenor St.; *Arthur Tooth*, 31 Bruton St.; *Wildenstein Gallery*, 147 New Bond St.; etc.

The **Clubs** are chiefly devoted to social purposes. Most of those in the West End afford every comfort. Their exteriors, in most cases, bear no street-numbers or names. To a bachelor in particular his club is a most serviceable institution. The introduction of guests by a member is allowed in nearly every club, and of ladies in some. Club servants must not be 'tipped'. The cuisine is usually admirable.

We append a roughly classified list of the chief clubs: —

Political. Conservative: *Carlton*, 69 St. James's St., S.W. 1 (p. 91); *Conservative*, 74 St. James's St., S.W. 1; *Constitutional*, Northumberland Avenue, W. C. 2; *Junior Carlton*, 30 Pall Mall, S.W. 1; *St. Stephen's*,

1 Bridge St., S.W. 1. — LIBERAL: *Reform*, 104 Pall Mall, S.W. 1 (p. 91); *Brooks's*, 60 St. James's St., S.W. 1 (p. 93); *National Liberal*, Whitehall Place, S.W. 1.

Naval, Military, and University. *Army and Navy*, Pall Mall, S.W. 1; *Cavalry*, 127 Piccadilly, W. 1; *City University*, 50 Cornhill, E.C. 3; *Guards'*, 16 Charles St., W. 1; *Junior Army and Navy*, Horse Guards Avenue, S.W. 1; *Junior United Service*, 11 Charles St., S.W. 1; *Naval and Military*, 94 Piccadilly, W. 1 (p. 97); *Oxford and Cambridge*, 71 Pall Mall, S.W. 1; *Public Schools*, 100 Piccadilly, W. 1; *Royal Air Force*, 128 Piccadilly, W. 1; *United Service*, 116 Pall Mall, S.W. 1; *United University*, Suffolk St., S.W. 1; *University of London*, 21 Gower St., W.C. 1.

Literary, Dramatic, and Artistic. *Arts*, 40 Dover St., W. 1; *Athenæum*, 107 Pall Mall, S.W. 1 (p. 91); *Authors'*, 2 Whitehall Court, S.W. 1; *Garrick*, Garrick St., W.C. 2; *Green Room*, 62 Whitcomb St., W.C. 2; *Press*, 7 St. Bride's House, Salisbury Square, E.C. 4; *Royal Societies*, 100 Piccadilly, W. 1; *Savage*, 1 Carlton House Terrace, S.W. 1.

Sporting. *Alpine*, 74 South Audley St., W. 1; *Bath*, 41 Brook St., W. 1; *Beaufort*, 25A Lisle St., W.C. 2; *Golfers'*, Whitehall Court, S.W. 1; *East India & Sports*, 16 St. James's Square, S.W. 1; *International Sportsmen's*, Upper Grosvenor St., W. 1; *Queen's*, West Kensington, W. 14 (tennis, lawn tennis, rackets, squash rackets, etc.); *Royal Aero*, 119 Piccadilly, W. 1; *Royal Automobile*, 89 Pall Mall, S.W. 1 (p. 92), with a country club at Woodcote Park, Epsom (golf and tennis); *Royal Thames Yacht*, 60 Knightsbridge, S.W. 1 (p. 93); *Turf*, 85 Piccadilly, W. 1; *United Sports*, 4 Whitehall Court, S.W. 1; *Victoria*, 18 Wellington St., W.C. 2.

Social and General. *Albemarle*, 21 Curzon St., W. 1; *Bachelors*, 106 Piccadilly, W. 1; *Beefsteak*, 9 Irving St., W.C. 2; *Boodle's*, 28 St. James's St., S.W. 1; *Buck's*, 18 Clifford St., W. 1; *Caledonian*, 9 Halkin St., S.W. 1; *City Livery Club*, Sion College, E.C. 4; *City of London*, 19 Old Broad St., E.C. 2; *Challoner* (R.C.), 59 Pont St., S.W. 1; *Devonshire*, 50 St. James's St., S.W. 1 (p. 93); *Eccentric*, 9 Ryder St., S.W. 1; *Gresham*, 15 Abchurch Lane, E.C. 4; *National*, 12 Queen Anne's Gate, S.W. 1 (Protestant); *Oriental*, 18 Hanover Square, W. 1; *Portland*, 18B Charles St., W. 1 (bridge); *Pratt's*, 14 Park Place, S.W. 1; *St. James's*, 106 Piccadilly, W. 1, for the diplomatic service; *Sesame*, 49 Grosvenor St., W. 1; *Thatched House*, 86 St. James's St., S.W. 1; *Travellers'*, 106 Pall Mall, S.W. 1 (p. 91); *Union*, 10 Carlton House Terrace, S.W. 1; *Wellington*, 116 Knightsbridge, S.W. 1; *White's*, 37 & 38 St. James's St., S.W. 1. (p. 93)

Ladies' Clubs. *Empress*, 35 Dover St., W. 1; *Forum*, 6 Grosvenor Place, S.W. 1; *Ladies' Carlton*, 5 Grosvenor Place, S.W. 1 (Conservative); *Ladies' Empire*, 69 Grosvenor St., W. 1; *Ladies' Park*, 67 Eaton Square, S.W. 1; *Lyceum*, 49 Grosvenor St., W. 1; *Three Arts*, 35 Great Cumberland Place, W. 1.

Foreign and Colonial Clubs. *American*, 95 Piccadilly, W. 1; *American Women's*, 49 Upper Brook St., W. 1; *Argentine*, 1 Hamilton Place, W. 1; *Danish*, 62 Knightsbridge, S.W. 1; *Dutch*, 31 Sackville St., W. 1; *Royal Egyptian*, 4 Chesterfield Gardens, W. 1; *Spanish*, 5 Cavendish Square, W. 1; *Swiss*, 74 Charlotte St., W. 1; *West Indian*, 4 Whitehall Court, S.W. 1.

The *Royal Empire Society* (p. 57) offers many of the advantages of a good club. — The *English-Speaking Union* (37 Charles St., W. 1), founded in 1918 and incorporating the Atlantic Union (1897), seeks to draw together in the bond of comradeship the English-speaking peoples of the world; it offers a welcome to American and other overseas visitors and puts them in touch with people in this country having similar interests. — Both the E.S.U. and the *Over-Seas League*, St. James's St., S.W. 1, founded in 1910 to promote the unity of British subjects, have club accommodation for both sexes. — *American Society in London*, Dorchester Hotel, Park Lane. —

The Fellowship of United States-British Comrades (3 Collingham Gardens, S.W. 5) was founded in 1950 to perpetuate, develop, and extend the comradeship which began in combined service staffs during the late war.

9. Shops. Newspapers

Some of the most attractive (as well as dearest) shops are in Bond St., Regent St., Piccadilly, Sloane St., and Knightsbridge. The innumerable shops in Oxford St. and Kensington High St. cater especially for women. Certain streets are connected with certain trades, e.g. Oxford St. with drapers, Savile Row with tailors, Tottenham Court Road with furniture dealers, Charing Cross Road with second-hand booksellers.

Department Stores. *Harrod's*, Brompton Road, S.W. 1; *Army & Navy Stores*, Victoria St., S.W. 1; *Civil Service Supply Association*, 425 Strand, W.C. 2, 125 Queen Victoria St., E.C. 4; *Selfridge's*, Oxford St.; *Barker's*, Kensington High St., W. 8; *Whiteley's*, Queensway, W. 2.

Antique Dealers (bargaining advisable). *Gill & Reigate*, Arlington House, Arlington St., S.W. 1; *M. Harris*, 44 New Oxford St., W.C. 1; *Mallett*, 40 New Bond St., W. 1; *C. Pratt*, 186 Brompton Road, S.W. 7; *Frank Partridge*, 144 New Bond St., W. 1; *Keeble*, 4 Audley Square, South Audley St., W. 1; *Spink & Son* (silver and porcelain), 5 King St., S.W. 1; and many in Sloane St. and King's Road, Chelsea. Auction sales of antiques take place at *Christie's* (p. 93), *Sotheby's*, 34-35 New Bond St., and *Phillips, Son & Neale*, Blenheim St., New Bond St., W. 1. — The *Crafts Centre of Great Britain*, formed in 1950, at 16-17 Hay Hill, Berkeley Square, W. 1, makes contact between the public and the fine craftsman.

Booksellers. *American Book Supply Co.*, 47 Monmouth St., W.C. 2; *Batsford*, 15 North Audley St., W. 1 (works on art); *Bumpus*, 447 Oxford St., W. 1; *Burns, Oates & Washbourne* (R.C. books), 28 Ashley Place, S.W. 1; *Duckett* (R.C. books), 140 Strand, W.C. 2; *Hatchard*, 187 Piccadilly, W. 1; *Lamley*, 5 Exhibition Road, S.W. 7; *H. K. Lewis* (medical books), 136 Gower St., W.C. 1; *Hugh Rees*, 47 Pall Mall, S.W. 1; *Sifton, Praed & Co.*, 67 St. James's St., S.W. 1; *Sotheran*, 2 Sackville St., W. 1; *Truslove & Hanson*, 153 Oxford St., 6b Sloane St., S.W. 1, and 14a Clifford St., W. 1; *Alfred Wilson*, 155 Victoria St., S.W. 1. — FOREIGN BOOKS. *Hachette*, 127 Regent St., W. 1; *International Bookshop*, 52 Charing Cross Road, W.C. 2; *Luzac*, 46 Great Russell St., W.C. 1 (Oriental books); *David Nutt*, 212 Shaftesbury Avenue, W.C. 2; *Probsthain*, 41 Great Russell St., W.C. 1 (Oriental). — RARE AND SECOND-HAND BOOKS. Many in Charing Cross Road and near the British Museum. Also, *Andrew Block* (theatrical), 14 Bloomsbury Court, Barter St., W.C. 1; *Maggs Bros.*, 50 Berkeley Square, W. 1; *Bernard Quaritch*, 11 Grafton St., W. 1; *Sotheran*, see above; *Wheldon & Wesley*, 83 Berwick St., W. 1 (natural history and scientific).

GOVERNMENT PUBLICATIONS are on sale at York House, Kingsway, W.C. 2. — BOOK AUCTIONS at *Sotheby's* (see above), *Hodgson's*, 115 Chancery Lane, W.C. 2, and *Christie's* (p. 93).

Bootmakers. *Lobb*, 26 St. James's St., S.W. 1; *Bunting*, 15c Clifford St., W. 1; *Alan McAfee*, 38 Dover St., W. 1; *Yapp*, 200-201 Sloane St., S.W. 1; *Peal*, 487 Oxford St., W. 1; *Daniel Neal*, 3 Portman Square, W. 1, 120 Kensington High St., W. 8 (children's shoes); *H. & M. Rayne*, 58 New Bond St., W. 1, 152 Regent St., W. 1.

Drapers abound in Oxford St., Regent St. (*Liberty's* for art silks; *Robinson & Cleaver*, No. 156, for linen; *Jaeger*, No. 204, for woollens), and Knightsbridge. Also, *Debenham & Freebody*, 27 Wigmore St., W. 1.

Dressmakers. *Norman Hartnell*, 26 Bruton St., W. 1; *Reville* (*1946*), 29 Bruton St., W. 1; *Paquin, Worth, Reville-Terry*, 50 Grosvenor St., W. 1; *Jay's*, 251 Regent St., W. 1; *Bradley's*, Chepstow Place, W. 2.

Furriers. *Revillon*, 15 Ganton St., W. 1; *International Fur Store*, 251 Oxford St., W. 1; *Jay's* (see above).

Hatters. *James Lock*, 6 St. James's St., S.W. 1; *Christy*, 35 Gracechurch St., E.C. 3, 221 Oxford St., W. 1 (ladies); *J. Woodrow* (sporting hats), 61 Piccadilly, W. 1; *Scott's*, 1 Old Bond St., W. 1; *Lincoln Bennett & Co.*, 162 Piccadilly, W. 1 (men's); *Henry Heath*, 105 Oxford St., W. 1, 172 New Bond St., W. 1, 79 Gracechurch St., E.C. 4.

Leather Goods (trunks, dressing cases, etc.). *Asprey*, 165, *Finnigans*, 17 New Bond St., W. 1; *Pound*, 67 Piccadilly, W. 1, 187 Regent St., W. 1; *Drew & Sons*, 33 Regent St., W. 1; *Lederer* (bags), 126 Regent St., W. 1, 45 Brompton Road, S.W. 1.

Men's Outfitters (underclothing, hosiery, etc.). *Beale & Inman*, 131 New Bond St., W. 1; *Hummel*, 12 New Bond St., W. 1; *Harborow*, 6 New Bond St., W. 1; *Jaeger*, see above; *Aertex*, 177 Piccadilly, W. 1, 409 & 455 Oxford St., W. 1; *Thomas Wing*, 44 Piccadilly, W. 1; *Morgan & Ball*, 98 & 181 Strand, W.C. 2, 54 Piccadilly, W. 1, etc.; *Lillywhite* (sport), Criterion Buildings, 24 Regent St., S.W. 1.

Opticians. *Curry & Paxton*, 195 Great Portland St., W. 1, 22 Wigmore St., W. 1; *Dollond & Aitchison*, 281 Oxford St., 28 Old Bond St., W. 1, 428 Strand, W.C. 2, etc.; *Frederick Bateman*, 83 Great Portland St., W. 1, etc.; *Clifford Brown*, 45 Wigmore St., W. 1, etc.

Picture Dealers, see p. 42.

Tailors. *Henry Poole*, 37 Savile Row, W. 1; *Kerslake & Dixon*, 11 St George St., Hanover Square, W. 1; *Radford, Jones & Co.*, 11 Old Burlington St., W. 1; *Rought*, 16 Sackville St., W. 1; *Thresher & Glenny*, 152 Strand, W.C. 2.

Watchmakers. *J. W. Benson*, 25 Old Bond St., W. 1; *Camerer Cuss*, 56 New Oxford St., W.C. 1, etc.; *Frodsham*, 173 Brompton Road, S.W. 3; *Le Roy et Fils*, 57 New Bond St., W. 1.

Waterproofs. *Burberry*, 18 Haymarket, S.W. 1; *Cording*, 19 Piccadilly, W. 1; *Aquascutum*, 100 Regent St., W. 1.

Newspapers and Periodicals

MORNING PAPERS. *The Times* (3*d*.), independent, with various supplements (comp. below); *Daily Telegraph & Morning Post* (2*d*.), Conservative; *Daily Express, Daily Mail* (1½*d*.). — *News-Chronicle* (1½*d*.), Liberal. — *Daily Herald* (1½*d*.), Labour. — *Financial Times* (3*d*.). — *Sporting Life* (3*d*.).

EVENING PAPERS (1½*d*.). *Evening Standard*, Conservative; *Evening News; Star*.

SUNDAY PAPERS. *Observer* (3½*d*.); *Sunday Times* (4*d*.); etc. Illustrated: *Sunday Pictorial* (2*d*.); *Sunday Graphic* (2*d*.); etc.

WEEKLIES. Political and literary: *New Statesman & Nation, Time & Tide* (9*d*. each); *Spectator, The Times Literary Supplement* (6*d*. each). — *The Listener* (broadcast talks and book reviews; 3*d*.). — Humorous: *Punch* (6*d*.). — Illustrated (2*s*. each): *Illustrated London News, Country Life, Sketch* (fortnightly), *Sphere, Tatler & Bystander*. — For ladies: *Queen* (fortnightly; 2*s*.); *Lady* (6*d*.). — *Truth* (6*d*.), mainly financial. — Sporting: *Field* (1*s*. 6*d*.). — Theatrical: *Stage* (4*d*.). — *Guardian* (3*d*.), *Church Times* (3*d*.), Church of England; *British Weekly* (3*d*.), Nonconformist; *Tablet* (6*d*.),

Catholic Herald (3*d.*); *Jewish Chronicle* (4*d.*). — Financial: *Economist* (1*s.*); *Statist* (1*s.*).

Serious Monthly Magazines and Reviews. *Contemporary Review* (3*s.* 6*d.*); *Fortnightly Review* (3*s.* 6*d.*); *National Review* (Conservative; 3*s.*); *Twentieth Century* (3*s.*); *World Review* (1*s.* 6*d.*). — Lighter Monthly Magazines. *Blackwood's* (2*s.* 6*d.*); *Chambers's Journal* (1*s.* 6*d.*); *Britannia & Eve* (2*s.*). — For ladies: *Vogue* (3*s.*); *Good Housekeeping* (1*s.* 9*d.*); *Homes and Gardens* (1*s.* 9*d.*).

Quarterlies. *Cornhill* (2*s.* 6*d.*); *Hibbert Journal* (religion, theology, philosophy; 3*s.* 6*d.*); *Political Quarterly* (5*s.*); *Quarterly Review* (7*s.* 6*d.*); *Round Table* (7*s.* 6*d.*).

Canada's Weekly and *Australia & New Zealand Weekly* (6*d.* each) deal with Commonwealth affairs.

10. Sport

Details of current sporting events will be found in 'Sporting Life' (3*d.*).

Athletics. The governing body is the *Amateur Athletic Association* (A.A.A.; 118 Chancery Lane, W.C.2), and the chief venue is the *White City Stadium* (Underground Station on the Central Line). Here are decided the University Sports, between Oxford and Cambridge (on the Sat. before the Boat Race), the A.A.A. Championships (for men and women), in July, and the Public Schools Championship (April).

Billiards. The headquarters for amateur players is the *Billiards Association and Control Council* (107 Fleet St., E.C.4). The chief professional snooker matches are played at *Leicester Square Hall*, 46 Leicester Square (3 and 7.30 p.m.; 3*s.* 6*d.*, 10*s.* 6*d.*), billiard matches (including the Amateur Championship) at *Burroughes & Watts* (19 Soho Square).

Boxing. The governing body for professional boxing is the *British Boxing Board of Control* (38 Dean St., W.1). Important contests are staged at Olympia, the Empress Hall, Harringay, etc. — For amateur boxing the central authority is the *Amateur Boxing Association* (69 Victoria St., S.W.1).

Cricket is played from May till September. *Lord's* (p. 164), at St. John's Wood, the headquarters of the Marylebone Cricket Club (M.C.C.), is the chief cricket ground in England. Here are played the home matches of the Middlesex County Club, and, in July, the Oxford and Cambridge and the Eton and Harrow and other public school matches. *Kennington Oval* (p. 195) is the headquarters of the Surrey County Club. First-class matches last for three days, beginning at 11.30 each morning and ending at 6 or 6.30 p.m.

Cycling. Excellent cycling may be had in the environs; the main roads, however, are nearly always congested with

motor traffic, especially during the week-end; it is advisable, therefore, to keep to the by-roads, with the aid of a map. Cycles must carry a white lamp in front and a red lamp at the rear. Lighting-up time and the rule of the road, see p. 49. The headquarters of the *Cyclists' Touring Club* are at 3 Craven Hill, W.2. The governing body for cycle racing is the *National Cyclists' Union* (35 Doughty St., W.C.1), and the chief race meetings are held at Herne Hill, S.E.24.

Football is in season from the last Sat. in Aug. to the first Sat. in May. The chief professional clubs in London, playing 'League' and 'Cup Tie' matches on Sat. and Wed. afternoons under the rules of the Football Association ('soccer') and attracting vast crowds of spectators, are *Chelsea* (Stamford Bridge), *Tottenham Hotspur* (White Hart Lane), *The Arsenal* (Avenell Road, Highbury), *Fulham* (Craven Cottage), *Millwall* (New Cross), *Charlton Athletic* (Floyd Road, S.E.7), *Queen's Park Rangers* (Loftus Road, Shepherd's Bush), *Brentford* (Griffin Park), and *West Ham United* (Upton Park). The 'Cup Final' (the great event of the year) and the Amateur Cup Final are played in April at the Wembley Stadium. The Oxford and Cambridge match takes place in Dec. on one of the London grounds. — The chief clubs (all amateur) playing under Rugby Union rules are *Blackheath* and *London Irish* (Rectory Field, Blackheath), the *Harlequins* (Twickenham and Fairfax Road, Teddington), *London Scottish, Richmond*, and *Rosslyn Park* (all at Old Deer Park, Richmond), and *London Welsh* (Herne Hill). International matches and the Oxford and Cambridge match (Dec.) are played at Twickenham, the headquarters of the Rugby Football Union.

Golf is played all the year round on numerous courses near London, at some of which an introduction by a member is essential. The green fees range between 2*s.* 6*d.* and 7*s.* 6*d.* on Mon.-Fri. and are prohibitive at some clubs on Sat. and Sunday. There are public courses (1*s.* 6*d.*-2*s.* per round) at Richmond Park, Chingford, and Hainault Forest.

Greyhound Racing (with electric hares; betting) takes place in the evening at the White City (where the 'Derby', of 525 yds., is run), Wembley Stadium, Harringay, West Ham, Wimbledon, etc.

Horse Racing. The flat-racing season, under Jockey Club rules, lasts from the last week in March until the end of November; during the winter hurdle-races and steeplechases

are held under National Hunt Club rules. Messrs. Weatherby & Sons act as secretaries to both bodies from the Registry Office, 15 Cavendish Square, W.1. The following race meetings take place within easy distance of London.

Epsom Summer Meeting, at which the *Derby* and the *Oaks* are run. The former takes place on a Wednesday, and the latter on the following Friday, at the end of May or beginning of June.

The Derby was instituted by the Earl of Derby in 1780, and the value of the stakes now exceeds £17,000. The length of the course is 1½ M. The appearance of Epsom Downs on Derby Day, crowded with myriads of human beings, will interest the ordinary visitor more than the great race itself.

Ascot Week, the most fashionable race meeting of the year (dating from 1711), famous for its display of new frocks, is usually a fortnight after the Derby. On Gold Cup day (Thurs.) it is customary for the King and Queen to drive up the course in semi-state. The Gold Cup (instituted in 1807; length of course 2½ M.) is one of the most coveted trophies in the world. The course is reached by train from Waterloo (see p. 194); or the visitor may travel from Paddington to Windsor and drive thence to Ascot.

Race meetings are held several times during the year at *Sandown Park* (Esher), *Kempton Park* (Sunbury), *Hurst Park* (Hampton Court), and *Alexandra Park* (near Alexandra Palace, p. 172).

Totalisators were introduced in 1929; they are managed by the Racecourse Betting Control Board (24 Grosvenor St., W. 1).

Ice Hockey matches are played at the Empress Hall, Earl's Court; the Empire Pool, Wembley; Harringay Arena; Streatham Ice Rink; Richmond Ice Rink; etc.

Lawn Tennis. The governing body is the *Lawn Tennis Association* (River Plate House, Finsbury Circus, E.C.2). The world championships on grass take place on the ground of the *All England Lawn Tennis & Croquet Club*, Wimbledon, beginning on the Mon. nearest June 22nd and lasting a fortnight. The Covered Court Championships (Oct.) are decided at *Queen's Club*, Kensington. Hard and grass courts open to strangers are found in many of the parks and open spaces (1*s*.-2*s*. per hour).

Motoring. British roads are among the best in the world as regards surface. Every road of any importance has been numbered, the number being preceded by the letter A for first-class roads, and B for second-class. There is no speed limit in the open country, but in built-up areas (e.g. roads with

lamp-posts) it is illegal to drive at over 30 M. (48 km.) per hour; the restricted area is indicated by the figure 30 in a circle at the entrance to a town, and the end of the speed limit by a diagonal black line in a circle at the exit of the town. The rule of the road is to keep to the left and overtake on the right. Lighting-up time is ½ hr. after sunset (1 hr. after sunset during 'Summer Time'). Full information about motoring in the United Kingdom is supplied by either of the two chief motoring organizations, the *Royal Automobile Club* ('R.A.C.'; Pall Mall, S.W.1; p. 92) and the *Automobile Association* ('A.A.'; Fanum House, New Coventry St., W.1), which provide road patrols and roadside telephones, erect road signs, plan tours, provide free legal defence, appoint repairers and hotels, publish annual handbooks, etc.

Car Racing at Goodwood and Silverstone. — Motor Cycle Races on dirt-tracks or speedways take place in the evening at Wembley Stadium, New Cross, Wimbledon, Harringay, West Ham, etc.

Rowing. The chief event in the year is the *Oxford and Cambridge Boat Race* (inaugurated in 1829), usually rowed on the second Saturday before Easter. The present course on the Thames, from Putney to Mortlake, was first used in 1845 (regularly since 1863); the distance is 4 M. 400 yds., covered in about 20 minutes. The best points of view are the railway bridge at Barnes and the Duke's Meadows at Chiswick. The *Head of the River Race*, inaugurated in 1926, in which over two hundred crews compete, is held on the Saturday before the University Boat Race. The course is from Mortlake to Putney, and the contest is decided on times.

There are also several regattas held on the Thames in June-August. *Henley Regatta* (at the beginning of July), the chief of these, is an important Society function. To Henley crews are usually sent by some of the colleges of Oxford and Cambridge, by Eton College and other public schools, and by the Leander Club, the London Rowing Club, and the Thames Rowing Club. Crews from American universities and from other countries frequently compete. Of the other Thames regattas, the best are those of *Marlow*, *Staines*, *Kingston*, *Molesey*, and *Walton*.

On 1 Aug. a sculling race takes place among young Thames watermen for *Doggett's Coat and Badge*, a prize founded by Thomas Doggett, the comedian, in 1715. The course is from Old Swan Pier, London Bridge, to the site of the Old Swan at Chelsea ($4^3/_8$ M.).

Skating. There are public ice rinks at Richmond, Streatham, Harringay, the Empire Pool, Wembley, and the Queen's Ice Club, Queensway, W.2. — Roller skating at Cricklewood, Brixton, the Alexandra Palace (p. 172), etc.

Swimming. There are municipal baths in Buckingham Palace Road, Great Smith St., Marshall St. (Regent St.), Seymour Place, W.1, Porchester Road, W.2; etc. Open-air baths are in the Serpentine, at Roehampton (Priory Lane), and Tooting Bec Common. Championship competitions are conducted by the *Amateur Swimming Association* (3 Budge Row, E.C.4). The Oxford and Cambridge swimming and water polo matches are held in June at the St. Marylebone Baths, Seymour Place.

11. General Hints

Sunday in England is still, to some extent, observed as a day of rest and of public worship, but in London it need no longer count as practically a 'dies non' in the traveller's itinerary. Particulars of church services are published in Saturday's 'Times'. Shops, theatres, and the City restaurants are closed the whole day, but most other restaurants are open. In the afternoon the museums and picture galleries are open, and excellent concerts are given. The cinemas are open from 4 p.m., and bands play in the parks on Sunday afternoons and evenings in summer.

On Bank Holidays, viz. Easter Monday, Whit Monday, the first Monday in August, and Boxing Day (26 Dec.), and on Good Friday and Christmas Day, banks, shops, and places of business are closed. Places of amusement are closed on Good Friday and Christmas Day, but on other holidays they are open. The eves of bank holidays, viz. the Friday and Saturday preceding a bank holiday, are inconvenient for travelling, owing to the crowds leaving London.

Cautions. Busy streets should be crossed only at the places indicated by traffic lights or by metal studs in the roadway. The rule of the road in Britain is to drive on the left, but, as a number of streets are 'one-way', the pedestrian should always look in both directions before leaving the footwalk.

Lost Property. For property lost on a bus, trolley-bus, tram, Green Line coach, or Underground train, apply in person or in writing to 200 Baker St., N.W.1 (open 10-6, Sat. 10-1).

For property left in a taxi inquire at the Lost Property Office, 109 Lambeth Road, S.E.1 (open 10-4, Sat. 10-1). Both offices are closed on Sunday, Good Friday, Christmas Day, and bank holidays. If the property has been lost in other circumstances, inquire at the nearest police station.

12. A London Calendar

JANUARY 6th	Epiphany: Royal offering at the Chapel Royal (p. 000).
— 25th	St. Paul's Day: Mendelssohn's 'St. Paul' in St. Paul's Cathedral.
— 26th	Australia Day.
— 30th	Decoration of Charles I's statue (p. 57).
FEBRUARY	Cruft's Dog Show at Olympia.
— 6th	New Zealand Day.
Shrove Tuesday	Pancake Day: 'tossing the pancake' at Westminster School.
Before EASTER	Oxford and Cambridge Athletic Sports (p. 46) and Boat Race (p. 49). — Amateur Boxing Championships.
Holy Week	Services at Westminster Cathedral.
Tuesday in Holy Week	Bach's Passion Music at St. Paul's.
Maundy Thursday ..	Distribution of Maundy Money at Westminster Abbey.
Easter Monday	Bank Holiday: Van-horse parade in Regent's Park.
MARCH 17th	St. Patrick's Day: distribution of shamrock to Irish Guards.
APRIL	'Cup Final' (p. 47).
19th	Primrose Day: decoration of Lord Beaconsfield's statue (p. 63).
23rd	St. George's Day (service at St. George's, Windsor); Shakespeare's Birthday (service at Southwark Cathedral).
— 25th	Anzac Day.
— (last Sun.) ...	Pilgrimage to Tyburn (p. 106).
MAY	End of May: Royal Tournament; British Industries Fair; Chelsea Flower Show (p. 158); the 'Derby' and the 'Oaks' (end of May or beginning of June).
— 1st	May Day. — Labour Day: procession to Hyde Park.
— 1st (Mon.) ...	Opening of the Royal Academy (beginning of the 'Season').
— 24th	Empire Day.
— 29th	Oak-Apple Day at Chelsea Hospital.
— 30th	American Memorial Day: service at St. Margaret's, Westminster.
Whit Monday	Bank Holiday: Cart Horse Parade in Regent's Park; mausoleum at Frogmore open.
— 31st	South Africa Union Day.

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JUNE	Richmond Horse Show. — Royal Tournament at Earl's Court. — Ascot Week (a fortnight after the Derby). — Military Tattoo at Aldershot. — Alexandra Day (sale of artificial roses for the benefit of hospitals). — The King's Birthday: Trooping the Colour (p. 93). — End of June: International Horse Show at the White City (one week); Lawn Tennis Championships at Wimbledon (fortnight); Theatrical Garden Party at Chelsea Hospital.
— 4th	Speech Day at Eton.
JULY	Henley Regatta (four days, beginning on a Wed. early in July). — Oxford and Cambridge, and Eton and Harrow cricket matches at Lord's.— Meeting of the National Rifle Association at Bisley, Surrey. — End of July: Goodwood Races (end of the 'Season').
— 1st	Dominion Day (Canada).
— (2nd or 3rd Sat.)	Amateur Athletic Championship.
AUGUST 1st	Doggett's Coat and Badge.
— (1st Mon.) ...	Bank Holiday.
— (last Sat.) ...	Football season begins.
SEPTEMBER (2nd week)	Battle of Britain Anniversary: fly-past over London; thanksgiving service in Westminster Abbey.
— 21st	St. Matthew's Day: Boys of Christ's Hospital attend service in a City church.
— 29th	Michaelmas Day: election of the Lord Mayor; service in a City church.
OCTOBER	Motor Show at Earl's Court; Dairy Show at Olympia.
— 12th	Opening of the Law Courts: service at Westminster Abbey and Red Mass at Westminster Cathedral.
— 13th	St. Edward's Day: R. C. pilgrimage to the shrine of Edward the Confessor (p. 79).
— 21st	Trafalgar Day: decoration of the Nelson Column.
NOVEMBER 5th	Guy Fawkes Day, a children's festival: fireworks.
— 9th	Lord Mayor's Show.
— 11th	Remembrance Day (Sun. preceding 11 Nov. or on 11 or 12 Nov. if either falls on a Sun.): act of remembrance at the Cenotaph; 2 min. silence at 11 a.m.; sale of Flanders poppies in aid of ex-service men; British Legion Festival at the Albert Hall on the previous Saturday.
— 30th	St. Andrew's Day.
DECEMBER	Smithfield Cattle Show. — Oxford and Cambridge Rugby Football Match. — Westminster Play (p. 83; three performances before Christmas).
— 26th	Boxing Day. Pantomime and circuses begin.
— 31st	Scots in London meet outside St. Paul's at midnight ('Hogmanay').

13. Plan of Visit

The most indefatigable sightseer will take at least a fortnight to obtain even a superficial acquaintance with London, and that only with the aid of a careful plan of operations, prepared beforehand. Excursions to the environs should not be postponed to the end of one's sojourn, as otherwise the setting in of bad weather may altogether prevent them.

Preliminary Drive. For the stranger to London the chief topographical features to note are the two main thoroughfares passing respectively to the N. and to the S. of Hyde Park and running to the E. to converge at the Bank. The N. thoroughfare forms an unbroken line of streets (Oxford St., Holborn, Newgate St., Cheapside); the S. thoroughfare is interrupted at the E. end of Piccadilly (Piccadilly Circus) and is then continued to the E. by the Strand and Fleet Street. A preliminary drive through these quarters of the city will give the tourist a useful insight into the topography of London, enabling him to ascertain his bearings for other excursions. The upper deck of a bus (preferably the front seat) affords a much better view and is, of course, cheaper than a taxi. The following round takes about 1 hour.

Taking a bus for the Bank at Charing Cross (W. end of the Strand; Nos. 6, 9, 11, 15, 60) we drive viâ the Strand, Fleet St., and St. Paul's to the busy space enclosed by the Bank, the Royal Exchange, and the Mansion House. Thence we return to the W. by another bus (Nos. 7, 7A, 8, 17) viâ Cheapside, Newgate St., Holborn, and Oxford St. to the Marble Arch, at the N.E. corner of Hyde Park. We then walk through Hyde Park (or take a bus down Park Lane) to Hyde Park Corner, and take another bus E. (Nos. 9 or 96) along Piccadilly and down Haymarket, back to our starting point at Charing Cross.

It is better, however, to make our way on foot from Hyde Park Corner viâ the Green Park to the Mall, in front of Buckingham Palace, and thence through St. James's Park (crossing the lake by the bridge) to Parliament Square, with the Houses of Parliament and Westminster Abbey. From Westminster we return N. (by bus) through Whitehall, with its imposing government offices, to Charing Cross.

Hours of Admission. The table on pp. 54, 55 shows the days and hours when the principal collections and other sights are accessible. In winter the collections close at the earlier

Times of Admission to the Principal Sights

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Adm. free unless otherwise stated
**British Museum (p. 201) ...	2.30-6	10-5	10-5	10-5	10-5	10-5	10-5	
Carlyle's House (p. 159)	—	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	Closes at 6 p.m. in summer. Adm. 1*s.*, Sat. 6*d.*
Chelsea Hospital (p. 158)	11.45-12 2-6	10-12, 2-6	10-12, 2-6	10-12, 2-6	10-12, 2-6	10-12, 2-6	10-12, 2-6	
Dickens House (p. 110)	—	10-12.30, 2-5	10-12.30, 2-5	10-12.30, 2-5	10-12.30, 2-5	10-12.30, 2-5	10-12.30, 2-5	1*s.* Closed on bank holidays.
*Dulwich Gallery (p. 196)								To be reopened in 1951.
*Eton College (p. 294)	11.30- 12.30, 2.30-4.30	11.30- 12.30, 2.30-4.30	11.30- 12.30, 2.30-4.30	11.30- 12.30, 2.30-4.30	11.30- 12.30, 2.30-4.30	11.30- 12.30, 2.30-4.30	11.30- 12.30, 2.30-4.30	1*s.* Open at 10.30 in the holidays.
*Geological Museum (p. 270) .	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	
Guildhall (p. 134)	—	all day	all day	all day	all day	all day	all day	
*Ham House (p. 278)	2.30-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	1*s.*
**Hampton Court Pal. (p. 282)	2-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	10-4, 5, 6	1*s.*, Sat. 6*d.*, Sun. free.
Imperial Institute (p. 156)	—	10-4.30	10-4.30	10-4.30	10-4.30	10-4.30	10-5	
India Museum (p. 265)	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	
Johnson's House (p. 118).....	—	10.30- 4.30, 5	10.30- 4.30, 5	10.30- 4.30, 5	10.30- 4.30, 5	10.30- 4.30, 5	10.30- 4.30, 5	1*s.*
Keats House (p. 170)	—	10-4, 6	—	10-4, 6	—	—	10-4, 6	Other days by appointment.
*Ken Wood (p. 171)	2.30-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	1*s.* on Wed. & Fri.; never open after 6 p.m.
*Kew Gardens (p. 279).....	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	10-dusk	3*d.*
*London Museum (p. 249)....	2-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	10-4, 6	
*Middle Temple Hall (p. 126) .	—	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	10-12.30, 3-5	In vacation 10-5.
**National Gallery (p. 217) ...	2-6	10-6	10-6	10-6	10-6	10-6	10-6	
*National Maritime Mus.(p.198)	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	

National Portr. Gallery (p. 230)	2-6	10-5	10-5	10-5	10-5	10-5	10-5	
Natural Hist. Mus. (p. 271) ...	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	
*Parliament, Houses of (p. 63)	—	—	—	—	—	—	10-3.30	
*Record Office Museum (p. 127)	—	1-4	1-4	1-4	1-4	1-4	—	
Royal Academy, Diploma and Gibson Galleries (p. 96)	—	—	—	—	—	—	—	To be reopened in 1951.
*St. Bartholomew's (p. 137)...	services	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	
**St. Paul's Cathedral (p. 120).	services	9-5, 6	9-5, 6	9-5, 6	9-5, 6	9-5, 6	9-5, 6	Crypt 6*d.*, Library 6*d.*, Whispering Gallery 6*d.*
*Science Museum (p. 267)	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	
*Soane Museum (p. 115)	—	—	10-5	10-5	10-5	10-5	10-5	Closed in August.
*Syon House (p. 276)	—	—	—	12-4.30	12-4.30	12-4.30	12-4.30	May & June 1-5.30, Oct. 12-4; clos. Nov.-Apr.; 2*s.* 6*d.*, children 1*s.*
*Tate Gallery (p. 241).....	2-6	10-6	10-6	10-6	10-6	10-6	10-6	
**Tower (p. 173).....	—	10-4, 5	10-4, 5	10-4, 5	10-4, 5	10-4,5	10-4, 5	1*s.*, free on Sat.; Jewel House 1*s.*
United Service Museum (p. 60)	—	10-5	10-5	10-5	10-5	10-5	10-5	1*s.* 6*d.*; children 9*d.*
**Victoria & Albert Mus. (p.251)	2.30-6	10-6	10-6	10-6	10-6	10-6	10-6	
**Wallace Collection (p. 235)..	2-5	10-5	10-5	10-5	10-5	10-5	10-5	
War Museum (p. 273).....	2-6	10-6	10-6	10-6	10-6	10-6	10-6	
**Westminster Abbey (p. 168).	services	10.30-2.45 & in summer 3.30-6	10.30-2.45 & in summer 3.30-6	10.30-2.45 & in summer 3.30-6	10.30-2.45 & in summer 3.30-6	10.30-2.45 & in summer 3.30-6	10.30-2.45 & in summer 3.30-6	Chapels 1*s.* (free Mon.).
*Westminster Cathedral (p. 85)	services	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	6.30 a.m.-9.30 p.m.	Tower 1*s.*
**Westminster Hall (p. 66) ...	—	10-4	10-4	10-4	10-4	10-4	10-3.30	Closed when House of Commons is sitting. See p. 66
**Windsor Castle (p. 289), State Apartments	—	11-3, 4, 5	11-3, 4, 5	11-3, 4, 5	11-3, 4, 5	11-3, 4, 5	11-3, 4, 5	Closed when Court in residence. 1*s.* (childr. 6*d.*), Queen's Dolls' House 6*d.*, Old Master Drawings 6*d.*
St. George's Chapel	2.30-4	11-3.45	11-3.45	11-3.45	11-3.45	—	11-3.45	1*s.* (usually closed in Jan.)
Zoological Gardens (p. 166) ..	2.30-dusk	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	9-dusk	Never open after 7 p.m.; open at 10 a.m. in Nov.-Feb.; 2*s.*, Mon. 1*s.*, aquarium 1*s.*, child. half-price.

hours shown; in summer at the later hours. The traveller is recommended to make previous enquiry before visiting the more distant sights, especially Windsor Castle.

The double asterisks indicate those sights which should on no account be omitted, while those next in importance are denoted by single asterisks.

I. THE WEST END

1. Charing Cross. Trafalgar Square. Whitehall

UNDERGROUND. *Charing Cross*, on the Circle, District, Northern, and Bakerloo; *Strand*, on the Northern; *Trafalgar Square*, on the Bakerloo; *Westminster*, on the District. — Frequent BUSES in all directions.

Charing Cross (Pl. E F 5), perhaps the centre of London for the sightseer, is the open space to the S. of Trafalgar Square, at the W. end of the Strand and at the N. end of Whitehall. Here, until removed in 1647, stood an Eleanor's Cross (modern copy, see p. 111), erected in 1291 by Edward I near the spot where the coffin of his consort Eleanor of Castile was set down for its last halt on the way to Westminster Abbey. The equestrian statue of **Charles I*, by Hubert Le Sueur (1633), was set up here in 1674, in the very place where the regicides were executed in 1660. The statue is decorated with wreaths on the anniversary of the king's death (30 Jan.).

In connection with the Queen Victoria Memorial (p. 93) the *Admiralty Arch* (an extension of the Admiralty), designed by Sir Aston Webb, was erected in 1910 on the S. W. side of Charing Cross, to serve as the architectural termination of the Mall.

NORTHUMBERLAND AVENUE leads S.E. from Charing Cross to the Embankment, and in it is the *Royal Empire Society*, a club for overseas visitors, founded in 1868.

***Trafalgar Square** (Pl. E 5), commemorating Nelson's victory and death at the battle of Trafalgar (21 Oct. 1805), was laid out in 1829-41 from the designs of Sir Charles Barry. It is a recognized rendezvous for political demonstrations and for the pigeons which roost in St. Martin's.

The **Nelson Column**, designed by William Railton (1840-43), a copy of one of the Corinthian columns of the temple of Mars Ultor at Rome, rises to a total height of 184 ft. 10 in.; the statue of Nelson, by E. H. Baily, is 17 ft. 4½ in. high. The bronze capital was cast from cannon of the 'Royal George', which sank at Spithead in 1782. The bronze reliefs on the pedestal, cast from French cannon, represent the battles of St. Vincent, the Nile, Copenhagen, and Trafalgar. The bronze lions are by Sir Edwin Landseer (1868).

On either side of the column are statues (1861 and 1856) of *Sir Henry Havelock* (1795-1857) and *Sir Charles James Napier* (1782-1853). *Admirals Jellicoe* and *Beatty* (p. 123) were commemorated in 1948 by two fountain-figures and by two bronze busts set up against the N. wall of the square. At the N.E. corner is a stirrup-less equestrian statue of *George IV*, by Chantrey (1843).

The **National Gallery** (p. 217) bounds the N. side of the square. At the E. end of the grass plot in front is a bronze copy of Houdon's statue of *George Washington* in the Capitol at Richmond, Va., presented by the Commonwealth of Virginia in 1921; at the other (W.) end is a fine leaden statue of *James II* in Roman costume, by Grinling Gibbons (1686).

On the W. side of the square are *Canada House* and the *Royal College of Physicians*, both built in 1825, the former reconstructed and refaced in 1925. On the opposite (E.) side is *South Africa House*, by Sir Herbert Baker (1933).

St. Martin-in-the-Fields, in the N.E. corner of the square, with its Corinthian portico and a strangely placed steeple, was erected in 1721-26 by James Gibbs, in the academic 'Vitruvian' style, on the site of a church first mentioned in 1222. At the W. end of the rich interior is a bust of Gibbs by Rysbrack. The crypt contains a whipping post from Charing Cross (1752), a portrait of Richard ('Dick') Sheppard (vicar 1914-27), and a tablet to Pat McCormick (vicar 1927-40).

Beyond the church, on the left, is the **National Portrait Gallery** (p. 230). The much-criticized statue in the roadway is that of *Nurse Edith Cavell* (1865-1915), who was shot by the Germans in Brussels. The monument is by Sir George Frampton (1920). On the N. side of the National Portrait Gallery is a statue (1910) of *Sir Henry Irving* (1838-1905).

St. Martin's Lane (Pl. E 4), with several theatres, is continued by Upper St. Martin's Lane and Monmouth St. to Shaftesbury Avenue, past *Seven Dials*, the meeting-place of seven streets and once a notorious slum.

Charing Cross Road (Pl. E 4), an ugly thoroughfare dating from 1887 and running N. from St. Martin's Place to St. Giles's Circus in Oxford St., is noted for its second-hand bookshops and its theatres. It crosses Cranbourn St., which leads W. to

Leicester Square, and, at *Cambridge Circus*, Shaftesbury Avenue.

Whitehall (Pl. E 5), leading S. from Charing Cross to Westminster and called after a vanished royal palace (p. 60), contains most of the government offices and may be regarded as the administrative centre of the British Empire.

On the right is the *Whitehall Theatre* (1930). *Great Scotland Yard*, farther on (l.), is said to derive its name from having belonged to the King of Scotland. It was once the headquarters of the Metropolitan Police (p. 88).

Opposite is the *Admiralty*, the offices of the governing body of the Royal Navy. The building abutting on Whitehall, designed by Thomas Ripley, dates from 1720-26. The stone screen was added by Robert Adam in 1759-60. Various extensions, facing St. James's Park, were erected in 1895-1907. Beyond the Admiralty are the *Paymaster-General's Office* (1836) and the **Horse Guards**, a building with a clock-tower, erected by William Kent in 1751-53. Once used as a guard house for Whitehall Palace, it is now the military headquarters of the London District.

A guard of the Household Cavalry is mounted here at 11 a.m. (on Sun. at 10 a.m.). The passage leads to Horse Guards Parade (p. 93).

Opposite, between Whitehall Place and Horse Guards Avenue, is the *War Office* (1906), with an equestrian statue of the *Duke of Cambridge* (1819-1904), who was commander-in-chief of the British army in 1856-95. Between the War Office and the Banqueting House is a statue (1911) of the 8th *Duke of Devonshire* (1833-1908), war secretary.

The ***Banqueting House**, the first building to be erected in this country on purely Palladian lines, was built by Inigo Jones in 1619-22 and is considered the architect's finest conception. Nicholas Stone was the master-mason. This was the first building in London to be constructed mainly of Portland stone, which afterwards became its characteristic building material. The staircase annexe is by James Wyatt (1798). A tablet beneath the lower central

window records that Charles I passed through the hall to the scaffold erected in front of it.

The Banqueting House is almost the only relic of *Whitehall Palace*. From the 13th cent. this was the London residence of the Archbishops of York, and it was known as York House until the downfall of Wolsey in 1529, when it was seized, renamed, and enlarged by Henry VIII. Henceforward, until 1691, it was the chief residence of the court in London. Henry VIII, after marrying Anne Boleyn here in 1533, died in the palace in 1547. In 1649 Charles I passed from this palace to the scaffold; Cromwell died here in 1658; and Charles II in 1685. James II placed the weathercock on the roof of the Banqueting House in 1686 to show, it is said, whether the wind was favourable to the voyage of William of Orange. In 1691 part of the palace was burned to the ground, and the remainder in 1698; almost nothing remained of Whitehall except the Banqueting House, and St. James's Palace became the royal residence.

The **Royal United Service Museum,** which now occupies the Banqueting House, is an interesting collection of exhibits, mostly personal relics, connected with naval and military history. It belongs to the *Royal United Service Institution* (founded in 1830 and open to officers of the navy, army, air force, and auxiliary forces), whose premises adjoin the Banqueting House on the S. The museum is open on weekdays, 10-5; adm. 1*s.* 6*d.*, children 9*d.* We ascend the staircase, after inspecting an alcove devoted to native warfare. Outside the hall is a bronze bust of James I, by Hubert Le Sueur.

Hall. The ceiling is embellished with allegorical *Paintings glorifying the reign of James I and designed by *Rubens* to the order of Charles I, who knighted the artist and paid him £3000. The paintings, which are on canvas, were executed in Antwerp with the assistance of Jordaens and other pupils and completed in 1635.

We turn right, passing a collection of medals and a model of the palace of Whitehall. 1st window: prints of the execution of Charles I, and the gloves which he took off on the scaffold. 2nd window: Stuart and Cromwellian relics. 3rd window: Peninsular War. 4th window: relics of the Battle of Waterloo (1815); opposite, a model of the battlefield. 5th window: Indian wars; opposite, Napoleon's chair from Malmaison; the skeleton of 'Marengo', Napoleon's charger; relics of Florence Nightingale, Wolfe, and Sir John Moore. 6th window: Crimean War; opposite, relics of Napoleon, Wellington, and Colin Campbell (Lord Clyde). 7th window: African wars (on the right, description of Winston Churchill, wanted as a prisoner-of-war escaped from Pretoria, 12 Dec. 1899; Ludendorff's letter on the death of Kitchener). The other half of the room is mainly

devoted to models of warships of the sailing era. By the 1st window (as we return) are relics of the 'Bounty' (1788). 2nd window: escritoire in the form of a circular pedestal, belonging to Nelson; opposite, an orrery and Nelson's cabin washstand. 3rd window: relics of naval disasters; opposite, a bust of Nelson by Chantrey, standing on a portion of the mainmast of the 'Victory'; also other relics of the 'Victory'; in the adjoining case, swords, including Nelson's. Opposite the 4th window: model of the Battle of Trafalgar. Between the windows: Nelson relics. 6th window: relics of Admiral Jellicoe; opposite, relics of Nelson, Drake, and Collingwood. Opposite the 7th window, a screen with autograph letters, also commemorative medals. Among the flags hanging from the ceiling are that of the U.S. ship 'Chesapeake', captured by the 'Shannon' on 1 June, 1813, the flag of the German commander-in-chief of the German Navy at the time of the unconditional surrender in 1945 (both near the 5th window), and, at the S. end of the room, the first British flag to be hoisted in Berlin, on 4 July 1945. In the right-hand corner of the room, near some head-dresses worn by famous commanders, is the entrance to the *Wolseley Room* (shown by the attendant), containing relics and souvenirs of Lord Wolseley.

Crypt. The exhibits illustrate the three services of to-day. Immediately left is a large head of Hitler, found in Hamburg on 4 May, 1945. Left aisle: *Sea.* In the window alcoves, naval uniforms, anchors, and cables, navigation, diving, exploration, the wars of 1914-18 and 1939-45; in the centre, ship models, including the 'Scharnhorst', model of the British Grand Fleet at the Battle of Jutland, types of British warships in 1939 and later. Central aisle: *Land.* Fifteen *Dioramas illustrating notable events in the history of England, from the landing of the Romans in 55 B.C. to the landing in Normandy, 5 June 1944. In the centre, models illustrating the development of artillery; armoured cars; Kitchener's batons and ribbons; trench warfare; model of H.M.S. 'Queen Mary'. — Right aisle: *Air.* Models showing the development of aircraft. In the window alcoves, air technical equipment, 1945; R.N.A.S. and R.F.C. relics, 1914-18; German air relics, 1914-18 and 1939-45; R.A.F. relics, 1939-45.

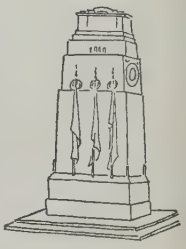
Opposite the Banqueting House is *Dover House* (designed by James Paine in 1754-58, with a portico by Henry Holland,

1786), in front of which, in the street, is a bronze equestrian statue of *Earl Haig* (1861-1928), by A. F. Hardiman. *Gwydyr House*, adjoining the United Service Institution on the S., is the best 18th cent. house in Whitehall. It was erected in 1772 for Peter Burrell, father of the first Lord Gwydyr. The **Treasury**, on the W. side of the street, was erected by William Kent in 1733, and rebuilt by Sir Charles Barry in 1846-47. It is the office of the Prime Minister and the Chancellor of the Exchequer, and it contains also the Privy Council Office.

No. 10 Downing Street

DOWNING STREET, on the S. side of the Treasury, was constructed by Sir George Downing (d. 1684), secretary to the Treasury and the second graduate of Harvard. The name is used as a synonym for the central powers of the British Government. No. 10, a house of unpretending exterior, has been the official residence of the First Lord of the Treasury since George II attached it to that high office in 1731. Sir Robert Walpole (1721-42) was the first prime minister in the modern sense, but the appellation became official only in the time of Sir Henry Campbell-Bannerman (1905-8). The part of the house that faces the Horse Guards was designed by Wren. No. 11 is the official residence of the Chancellor of the Exchequer.

On the opposite side of Whitehall, Montagu House and Whitehall Gardens have disappeared to give place to government offices *(Board of Trade* and *Air Ministry)* erected in 1949-51. In the basement of these offices, lowered 20 ft. below its original site in 1950, is Henry VIII's wine cellar, once part of Whitehall Palace.



In the centre of the roadway rises the ***Cenotaph**, inscribed "To the Glorious Dead" and commemorating the soldiers, sailors and airmen who fell in the two Great Wars. It was designed by Sir Edwin Lutyens, and was unveiled on 10 Nov. 1920.

The left (E.) side of Whitehall beyond this point is known as PARLIAMENT STREET (Pl. E 6). On the W., between Downing St. and Great George St., rise two blocks of government offices (1868-73 and 1900-20). At the end of King Charles St., overlooking the park, is a statue of *Lord Clive* (1725-74), by John Tweed (1916).

2. Houses of Parliament

UNDERGROUND. *Westminster*, on the District. — Numerous BUSES to Parliament Square.

Whitehall and Parliament Street debouch on the S. into PARLIAMENT SQUARE (Pl. E 6), which is bounded on the E. by *New Palace Yard*, the forecourt of the Houses of Parliament, and on the S. by St. Margaret's Church, behind which towers Westminster Abbey. The square, which was reshaped in 1950 for the facilitation of traffic in connection with the Festival of Britain, is embellished with statues of statesmen.

On the N. side: *Lord Palmerston* (1876). W. side: *Earl of Beaconsfield* (1883), *Earl of Derby* (1874), and *Sir Robert Peel* (1876). On the plot to the W., flanking Little George St., are statues of **Abraham Lincoln* (a replica, presented by the American people in 1920, of the statue by Augustus Saint-Gaudens in Lincoln Park, Chicago) and of *George Canning* (1832).

In front of Westminster Hall stands a bronze statue of *Oliver Cromwell*, by Sir Hamo Thornycroft (1899). In OLD PALACE YARD, farther S., between the Houses of Parliament and Westminster Abbey, is a spirited equestrian statue of *Richard I*, by Marochetti (1860). This was the scene of the execution of some of the Gunpowder Plot conspirators, including Guy Fawkes (in 1606), and of Sir Walter Raleigh. On the right, just beyond the E. end of the Abbey, a statue of *George V* (1865-1936), by Sir W. Reid Dick (1947).

The cellars of the House of Lords are still formally searched before the arrival of the sovereign for the opening of Parliament, and Nov. 5th is celebrated as a children's festival by firework displays and the burning of a 'Guy'.

The ***Houses of Parliament**, or *New Palace of Westminster* (Pl. E 6), which, together with Westminster Hall, form a single pile of buildings, were begun in 1840 by Sir Charles Barry, who, as regards the detail drawings, was assisted by Augustus Welby Pugin. After the death of Sir Charles in 1860, the building was completed by his son Edward M. Barry.

The alternative title of the Houses of Parliament is explained by the fact that they stand on the site of the old PALACE OF WESTMINSTER, first named in the reign of Edward the Confessor (c. 1052) and occupied by his successors down to Henry VIII, who transferred the royal residence to Whitehall. The House of Commons has met here since 1547 (comp. p. 82). The palace was burned

down in 1834, and nothing of it is left but Westminster Hall, the crypt and cloisters of St. Stephen's Chapel, and the Jewel House (p. 87).

The building is in a rich late-Gothic style and covers an area of 8 acres. On the short N. front, next to Westminster Bridge, are statues of the Anglo-Saxon kings; on the river front are statues of the English monarchs from William the Conqueror to Victoria. The hour bell of the Clock Tower, known as '*Big Ben*' (after Sir Benjamin Hall, First Commissioner of Works at the time of its erection), was cast at the Whitechapel Bell Foundry (p. 183) in 1858. It has been heard daily on the wireless since 31 Dec. 1923. Through the *Victoria Tower* (323 ft. high) the sovereign enters in state on the opening of Parliament. A light in the Clock Tower by night, and the Union Jack flying from the Victoria Tower by day, indicate that the 'House' is sitting.

ADMISSION. The Houses of Parliament are open free on Sat. 10-4 (no adm. after 3.30), also on Easter Mon. and Tues., Whit Mon. and Tues., and August Bank Holiday; entrance on the W. side by a door adjacent to the Victoria Tower. — Permission to be present at the debates of the House of Commons may be obtained on personal application at the Admission Order Office in St. Stephen's Hall (p. 66) after 4.15 p.m. (after 11.30 a.m. on Fri.). — The House of Lords, when sitting as a Court of Appeal, is open to the public; for the debates a peer's order is necessary.

Ascending the *Royal Staircase*, we turn r. through the *Norman Porch* to the KING'S ROBING ROOM, with frescoes (1851-65) representing the virtues of chivalry. — The ROYAL GALLERY has two large pictures by *Daniel Maclise*, the Death of Nelson at Trafalgar (1865) and the Meeting of Wellington and Blücher at Waterloo (1863). By the doors are statues of eight English monarchs. The gallery contains also a painting by the Anglo-American *John S. Copley* (Chatham seized with illness in the House of Lords) and portraits of Victoria and Albert (by *Winterhalter*), Edward VII and Alexandra, and King George V and Queen Mary (by *Sir W. Llewellyn*). The Peers' war memorial, by *John Tweed* (1932), is in the alcove on the right of the entrance.

In the PRINCE'S CHAMBER are a marble group of Queen Victoria with figures of Justice and Mercy, portraits of English monarchs and their relatives of the Tudor period (1485-1603; in the wainscoting), and twelve bronze reliefs representing events in the same period.

Two doors lead into the ***House of Lords**, decorated in the richest Gothic style. On a dais at the S. end are the ornate

Bridge St.
Parliament
Square
New
Palace Yard
Clock Tower
Speaker's Green
Commons' Chief Clerk's Residence
Sergeant at Arms' Residence
Speaker's Court
Speaker's Residence
Ministers' Rooms
Members' Entrance
Public Entrance
Grand Committee Room
Ministers' Rooms
Ministers' Rooms
Westminster Hall
Journals' Office
Covered Arcade
Star Chamber Court
Speaker
House of Commons
Aye Division Lobby
No Division Lobby
Commons' Court
Commons Refreshment Rooms
Corridor
Commons' Libraries
St Margaret's Church
St Margaret's
Oliver Cromwell
Members' Entrance
Commons' Entrance
Commons Lobby
St Stephen's
Thames

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thrones, designed by Pugin, of the King and Queen. The *Woolsack*, or seat of the Lord Chancellor (Lord Speaker of the Chamber), stands in front of the throne. Its name is derived from the Court of the Major of the Wool Staple, formerly held at Westminster. According to tradition, the Woolsack was first placed in the House in the reign of Edward III (1327-77). — At the N. end, opposite the throne, is the *Bar*, where communications from the Commons to the Lords are delivered, and where lawsuits on final appeal are pleaded.

Eighteen niches between the windows are occupied by statues of the barons who extorted Magna Charta. On the cornice beneath the gallery are the arms of sovereigns and chancellors since Edward III. The three frescoes at the N. end of the chamber are symbolical of Religion, Justice, and Chivalry.

We pass through the Peers' Lobby into the Peers' Corridor, which is painted with eight frescoes illustrating the Stuart period.

In the Central Hall, above the doors, are mosaic figures of St. George (1870) and St. David (1898), by *Sir Edward Poynter*, and St. Andrew (1923) and St. Patrick (1924), by *R. Anning Bell*. In this hall also are statues of John, Earl Russell (1792-1878), Lord Iddesleigh (1818-87), and Gladstone. Around the mosaic pavement runs the inscription (in the Latin of the Vulgate), "Except the Lord keep the house, their labour is but lost that build it."

The door on the E. side of the Central Hall leads to the Lower Waiting Hall, the corridor to which is decorated with mural paintings (1910) illustrating the Tudor period. In the Hall itself are a statue of John Bright (1811-89) and a fine bust of Cromwell ascribed to *Bernini*.

The Commons' Corridor, beyond the N. door of the Central Hall, has eight frescoes (1853) depicting historical incidents of the 17th century.

The Commons' Lobby, together with the House of Commons Chamber, was practically destroyed in the air raid of 10 May 1941. The archway into the Chamber (the 'Churchill Arch') has been preserved as "a monument of the ordeal".

The new Chamber of the **House of Commons** was rebuilt by Sir Giles Gilbert Scott in 1947-50 on substantially the same lines as the old one, and was formally opened on 26 Oct. 1950. The furnishings include gifts from all parts of the Empire. The members of the House number 625, though seats are pro-

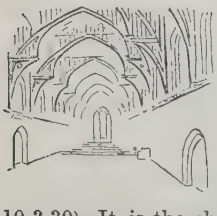
vided for 437 only. The seat of the Speaker or president is at the N. end of the chamber. The benches to his right are occupied by the Government party, the front bench being reserved for cabinet ministers. Opposite are the seats of the Opposition, whose leaders likewise sit on the front bench. When the House is in session, the mace lies on the clerk's table, when the House is 'in committee' it is placed under it. Above are galleries for special strangers (165), for ordinary strangers (161), and reporters (161).

On each side of the House of Commons is a 'Division Lobby', into which the members pass, when a vote is taken, for the purpose of being counted. The 'Ayes', or those who are favourable to the motion, retire into the W. lobby, to the right of the Speaker; the 'Noes', or those who vote against the motion, retire into the E. lobby, to the Speaker's left.

The franchise was extended to women in 1918, and the first woman to be elected to Parliament was Countess Markiewicz, in Dec. 1918; the first to take her seat in the House of Commons was Viscountess Astor (15 Nov. 1919).

The House is in session for six months, from Jan. onwards, with adjournments at Easter and Whitsuntide; and there is also an autumn session from Oct. to Christmas. The House sits daily (except. Sat. and Sun.) from 3.15 to 11.15.

Returning to the Central Lobby, we pass through the W. door to St. Stephen's Hall, on the site of St. Stephen's Chapel, which was founded in 1141 by King Stephen and rebuilt by Edward III in 1348 as a collegiate chapel. This was suppressed by Edward VI in 1547 and was handed over to the House of Commons, which sat here until the burning of the Palace of Westminster in 1834. St. Stephen's is still used as a synonym for the House of Commons. Along the walls are marble statues of statesmen. Over the doors are mosaics, by *R. Anning Bell*, of St. Stephen (1925) and of Edward III commanding the rebuilding of St. Stephen's Chapel (1926). The panels below the windows are filled with eight paintings illustrating 'The Building of Britain' (1927).



We pass through St. Stephen's Porch and turn to the right into **Westminster Hall, which may be entered also from New Palace Yard (open free Mon.-Thurs. 10-1.30 when the House is sitting; in recess, Mon.-Fri. 10-4; on Sat. and bank holidays 10-3.30). It is the chief relic of the ancient palace of Westminster and was begun by William II at the end of the 11th

century. In 1394-1402 Richard II caused it to be remodelled and enlarged, supplying it with its magnificent oaken roof, which was made by Hugh Herland, the King's master carpenter. Its hammer-beams terminate in figures of angles. It is considered to be the finest timber-roofed building in Europe. A large part of it was burnt by incendiary bombs on 10 May 1941 and 22 Jan. 1944. The figures of kings in the niches and window-recesses are of the 13th or late 14th cent. (S. wall) and late 14th cent. (E. wall).

Some of the earliest parliaments were held here, and from the 13th cent. till 1882 the chief law courts sat at Westminster, at first in this hall, afterwards in buildings erected to the W. of it. The latter were pulled down after the opening of the new law courts in the Strand.

Among the famous persons condemned to death here were Sir William Wallace, the Scottish patriot (1305), Sir Thomas More (1535), the Protector Somerset (1552), Robert Devereux, Earl of Essex (1601), Guy Fawkes (1606), and Charles I. (1649). Warren Hastings was acquitted here, after a trial lasting seven years (1788-95). — Tablets mark the spots where the bodies of Gladstone (1898), Edward VII (1910), and George V (1936) lay in state.

From the stairs leading from St. Stephen's Hall a narrow door to the right (E.) descends to St. Stephen's Crypt, a low vaulted structure dating from 1292-1327. The original rich ornamentation was ruined by the fire of 1834 and was restored in 1866-88. The bosses are particularly interesting. — St. Stephen's Cloisters (not shown), on the E. side of Westminster Hall, were built c. 1526-29 in the style of Henry VII's Chapel in the Abbey and St. George's Chapel, Windsor. The S. and E. sides were destroyed by bombs on 8 Dec. 1940.

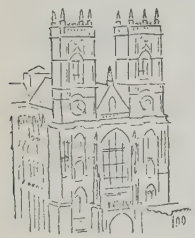
St. Margaret's (Pl. E 6; open 11-4), in front of the abbey, is the parish church of Westminster. It was rebuilt in the late 15th cent., and in 1614 it was adopted as the church of the House of Commons. On 30 May a service is held here to commemorate the officers and men of the U.S. forces buried in the British Isles.

The painted *Window at the E. end, executed in the Netherlands in the early 16th cent., was bought for St. Margaret's in 1758. At the E. end of the S. aisle, to the left of the door, is a brass in memory of *Sir Walter Raleigh*, who was buried in the chancel (or, according to another theory, in the Carew vault at Beddington, Surrey). The tomb of *Lady Dudley* (d. 1600), by the S. wall, is perhaps the finest of the numerous Elizabethan and Jacobean monuments in the church. The window above (l.) is a memorial to *Phillips Brooks*, Bishop of Massachusetts (1835-93). The large window over the W. door, with an inscription by James Russell Lowell, was put up by Americans to Raleigh's memory in 1882. At the W. end of the N. aisle is a memorial window (erected by G. W. Childs, p. 70) to *John Milton*, whose second wife (d. 1658) and infant child were buried here; the inscription is by Whittier.

3. Westminster Abbey

UNDERGROUND. *Westminster* and *St. James's Park*, on the District. — Frequent BUSES from all parts.

ADMISSION. The abbey is open for inspection on weekdays, except during divine service. Services are held on weekdays at 8, 9.20 (for the boys of Westminster School), 10, and 3; on Sun. at 8, 10.30, 11.30, 3, and 6.30. The available times for visitors are, therefore, from about 10.30 to 2.45, and in summer from about 3.30 to 6. The *Royal Chapels* (p. 73) are open free on Mon.; on other days (except Sun.) tickets (1*s.*) are obtained at the N. gate of the ambulatory. The *Nurses' War Memorial Chapel* (p. 80) is open on weekdays, 10.30-2.30 and 3.45-5.30. The *Chamber of the Pyx* (p. 82) is open on weekdays 10.30-2.30 throughout the year, also 3.45-6.30 in April to Sept., 3.45-5.30 in Oct.-March. The *Chapter House* (p. 82) is open free, 10.30-6.30. The *Wax Effigies* (p. 82) are shown from 10.30 to 5.30; 6*d.*



**Westminster Abbey (Pl. E 6), officially termed the *Collegiate Church of St. Peter*, is the premier historical monument in England and the finest example of Early English architecture. It has been the coronation church since the coronation of Harold (traditionally) and of William the Conqueror in 1066, and most of the sovereigns and their consorts, from Henry III to George II, were buried here. With its long series of monuments to celebrated men, it is, to a degree unparalleled in any other country, the National Sanctuary, or Temple of Fame; and interment within its walls is considered the last and greatest honour that the nation can bestow on the most deserving of her offspring.

The low ground where the abbey now stands, once overgrown with thorns and surrounded by water, was called *Thorney Isle*. Here, according to the 12th cent. chronicle, a church was erected by Sebert, the first Christian king of the East Saxons, and was consecrated in 616 by Mellitus first bishop of London. Connected with the church was a Benedictine house, which, in reference to its position to the W. of the City (comp. 'Eastminster', p. 181), was called Westminster. Soon after his accession in 1042, Edward the Confessor built a great church here on a plan similar to that of Jumièges in Normandy. The present church is chiefly the work of Henry III, begun in 1245 and completed in 1269 as far as the fourth bay of the nave. The W. part of the Norman nave was left standing till 1376, between which date and 1388 it was rebuilt in a style closely resembling that of Henry III's time. Henry V's chantry was inserted in 1483. The much-admired chapel of Henry VII was begun on the site of the Lady Chapel in 1503. In 1561 Elizabeth conveyed the abbey to a Dean and Chapter, under whose jurisdiction it still remains. The W. towers and the gable between them were built by Nicholas Hawksmoor in 1734-40. The façade of the N. transept was remodelled by Sir George Gilbert Scott and J. L. Pearson in 1875-92.

The Lantern Tower over the crossing was destroyed by incendiary bombs in May 1941.

The fabric of the abbey thus includes four main sections: the choir, transepts, and first four bays of the nave, in the E.E. style (1245-69); the remaining six bays of the nave, in a similar style (1375-1506); Henry VII's Chapel, in the late Perpendicular or Tudor style (1503-19); and the W. towers (1734-40).

On the Thursday before Easter the distribution of the ROYAL MAUNDY by the King, dating at least from the reign of King John, takes place in the abbey, with quaint ceremony. The recipients are old, poor, and infirm men and women, as many of either sex as the years of the King's age. The Maundy money is specially minted for the purpose.

The abbey is usually entered by the W. door. The impression produced by the interior is very striking, owing to the harmony of the proportions and the beauty of the triforium and the columns, with their marble shafting. The general effect is marred, however, by the excessive number of the monuments.

INTERNAL DIMENSIONS. The total length of the church, including the chapel of Henry VII, is 511½ ft.; length of transept from N. to S. 203 ft.; breadth of nave and aisles 71¾ ft., of transept 84 ft.; height of the church 102 ft., of the towers 225 ft.

Nearly all the STAINED GLASS in the abbey is modern.

Of the MONUMENTS, which do not always imply interment in the abbey, those in the nave are post-Reformation.

In the middle of the nave, not far from the W. door, lies the **Unknown Warrior**, representing the nameless British dead in the First World War, who was buried here on 11 Nov. 1920, the second anniversary of Armistice Day. The tablet is of black Belgian marble. On the adjoining (N.) pillar are the 'Ypres' or 'Padre's' Flag and the American Congressional Medal of Honour. — *George Peabody* (1795-1869; p. 143) was interred beneath the stone still bearing his name (near the Unknown Warrior), but after a month his remains were removed to Peabody, Mass. Among others buried in the body of the nave are *David Livingstone* (1813-73) and the engineers *Thomas Telford* (1757-1834) and *Robert Stephenson* (1803-59).

South Aisle

Returning towards the W. door, we note, on the N.W. pillar of the Chapel of St. George, a *Portrait of Richard II (d. 1400), the oldest contemporary representation of an English sovereign, more probably of the French than the English school. The CHAPEL OF ST. GEORGE, originally the baptistery, has been fitted up, from the designs of J. N. Comper, as a memorial to

Field Marshal Lord Plumer (1857-1932), who is buried beneath the floor, by the side of *Field Marshal Lord Allenby* (1871-1936). The chapel has early 17th cent. panelling (S. wall) and a stone screen of the late 15th or early 16th cent. (E. side). The screen contains a medallion (1921) presented by the city of Verdun to the British Army. — S. wall: Monument to *James Craggs*, the younger (1686-1721), statue by Giovanni Battista Guelfi with inscription by Pope. Below, memorials to *Henry Fawcett* (1833-84), the blind statesman (bronze medallion by Alfred Gilbert), and his wife *Dame Millicent Garrett Fawcett* (1847-1929). The window above was set up in 1876 by George William Childs of Philadelphia in memory of the poets *George Herbert* (1593-1633) and *William Cowper* (1731-1800). — W. wall: Memorial tablet (1926) "to one million dead of the British Empire". On the W. window ledge, busts of *Charles Kingsley* (1819-75), *Matthew Arnold* (1822-88), and *F. D. Maurice* (1805-72).

We follow the S. aisle, which has war memorial windows for the Flying Services and the Y.M.C.A. The painted heraldic shields in the spandrels of the wall-arcade in this and the N. aisle date from the time of Henry III. Above the door leading to the Deanery is the Abbot's Pew, an oak gallery constructed by Abbot Islip (p. 79). — Below it, *William Congreve*, dramatist (1670-1729). — On the floor are the tombstones of *Lord Baden-Powell* (1857-1941), Chief Scout, and (2nd bay from choir-screen, under the nave arch) *Andrew Bonar Law* (1858-1923) and *Arthur Neville Chamberlain* (1869-1940), prime ministers. — In the second bay beyond the cloister door, *Major John André* (1751-80), hanged in America as a spy; sarcophagus with mourning Britannia and a relief showing George Washington receiving André's vain petition for a soldier's death; by Robert Adam, architect, and P. M. van Gelder, sculptor. The wreath of autumn leaves was presented by Americans.

Choir. The ritual choir extends beyond the transepts and includes three bays of the nave, an arrangement uncommon in English post-Norman churches and probably retained to provide space for the coronation ceremonies. The woodwork is of 1848; the screen incorporates some older work. The organ, rebuilt in 1884, stands at the ends of the screen, between the choir and the nave. The pair of bronze branched candelabra, representing the Old and the New Testaments, is by Benno Elkan (1939). On the left of the iron gates (c. 1700) is the

monument of *Sir Isaac Newton* (1643-1727), designed by William Kent and executed by Rysbrack. Newton is buried in front of his monument, next to Kelvin (p. 81).

South Choir Aisle. *Pasquale Paoli*, the Corsican general (1725-1807), bust by Flaxman. — *Sir Thomas Richardson*, judge (1569-1635), by Hubert Le Sueur.

Right (beginning again): *Isaac Watts*, hymn-writer (1674-1748). — Below, *Joseph Lemuel Chester* (1821-82), the American genealogist, who worked in London after 1858. — *John Wesley* (1703-91; grave, see p. 141) and *Charles Wesley* (1707-88; grave, see p. 164). — *Lord Clive* (1725-74; modern tablet). — Below, *William Wragg* of South Carolina, a loyalist refugee drowned while on his way back to England in 1777. — *Sir Cloudesley Shovell*, admiral (1650-1707), by Grinling Gibbons ("the worst monument in the world"). — Above, *Sir Godfrey Kneller* (1646-1723), executed by Rysbrack from the designs of Kneller himself, who is the only painter commemorated in the abbey. The epitaph, by Pope, is a translation of the Latin inscription on Raphael's tomb in the Pantheon at Rome. — At the end of the aisle is a door leading to the E. walk of the cloisters and the chapter house.

Sanctuary or **Presbytery**. The reredos was designed by Sir George Gilbert Scott (1867). The recess above contains a Venetian glass mosaic, by Salviati, depicting the Last Supper. The mosaic pavement in front of the high altar is a signed work by Odoric, a Roman of the Cosmati school, executed in 1268. It is on this pavement that the coronation takes place. Below a 16th cent. Brussels tapestry is the base of the uncompleted monument of *Anne of Cleves* (1515-57), fourth wife of Henry VIII. The quadruple Sedilia, on the S. side of the altar, are of oak, early 14th cent., with defaced panel-paintings (facing the altar, the consecration of the church by St. Peter, the figures being perhaps Sebert, Edward I, and a bishop or abbot; ambulatory side, see p. 73). On the N. side of the sanctuary are three of the finest tombs in the abbey: the first is that of *Aveline, Countess of Lancaster* (d. 1273), first wife of Edmund Crouchback, with effigy and 'weepers'; the other two, those of Aymer de Valence and Edmund Crouchback, are better seen from the ambulatory (p. 80). The processional cross generally in use was presented in 1922 by the Hon. Rodman Wanamaker of New York.

South Transept

The E. (and part of the central) aisle of this transept is known as the **Poets' Corner.** — Right (W.) wall: *George Grote* (1794-1871) and *Bishop Thirlwall* (1797-1875), two historians of Greece who share one grave. — *William Camden*, antiquary (1551-1623). — Above, *David Garrick* (1717-79). — *John Keble* (1792-1866). — *Joseph Addison*, essayist (1672-1719; grave, see p. 77). — Behind, *Lord Macaulay* (1800-59). — *William Makepeace Thackeray* (1811-63; grave, see p. 163), bust by Marochetti. — Above, *George Frederick Handel* (1685-1759). — Below, *Jenny Lind-Goldschmidt*, singer (1820-87).

By the S. wall: *John, Duke of Argyll* (1678-1743), by Roubiliac. — *Sir Walter Scott* (1771-1832; buried at Dryburgh Abbey, Scotland). — Above, a medallion of *John Ruskin* (1819-1900; buried at Coniston, Lancs).

A door here leads into the 13th cent. Chapel of St. Faith; it has a lofty groined roof and an important wall-painting over the altar (St. Faith with a kneeling monk; late 13th cent.). The *Tapestry on the left belongs to the 'Story of Abraham' series (p. 287). In the W. wall is a stone gallery that once formed a means of communication between the monks' dormitory (p. 83) and the church.

Above the doorway: *Oliver Goldsmith* (1730?-74; buried in the Temple, see p. 126). — On the left, two 13th cent. mural paintings discovered in 1936: St. Christopher and the infant Christ and The incredulity of St. Thomas. The discovery necessitated the removal to the triforium of the monument of *John Gay*, author of 'The Beggar's Opera' (1685-1732), with its irreverent inscription. — *James Thomson*, poet (1700-48; grave, see p. 277), by Robert Adam, architect, and M. H. Spang, sculptor. — Above, *Robert Burns* (1759-96; buried at Dumfries). — *William Shakespeare* (1564-1616; buried at Stratford-on-Avon), designed by William Kent and executed by Peter Scheemakers (1740). The poet's left hand points to a roll bearing a passage from 'The Tempest' (iv. 1; the last two lines misquoted). — *Robert Southey* (1774-1843; buried at Crosthwaite, near Keswick). — Below, *Dr. Samuel Johnson* (1709-84). — *William Wordsworth* (1770-1850; buried at Grasmere, Westmorland). — *Samuel Taylor Coleridge* (1772-1834; grave, see p. 171). — *Thomas Campbell* (1777-1844). — *Adam Lindsay Gordon*, Australian poet (1833-70).

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After J.T. Micklethwaite, F.S.A.

Floor slabs mark the graves of *Dickens*, *Handel*, *Sheridan*, *Thomas Hardy* (1840-1928), *Rudyard Kipling* (1865-1936), *Macaulay*, *Henry Cary* (1772-1844), translator of Dante, *Dr. Johnson*, *Garrick*, and *Sir Henry Irving* (1838-1905). — In the central aisle are the graves of *Thomas Parr* ('Old Parr', d. 1635; small slab on the E. side), who is said to have reached the age of 152 years, and the architects *Robert Adam* (1728-92) and *Sir William Chambers* (1726-96).

Passing round the pillar, we enter the E. aisle of the transept. Right: *Lord Tennyson* (1809-92). — *Matthew Prior*, poet and diplomatist (1664-1721). — Above, *Thomas Shadwell*, poet (1642?-92). — *Thomas Gray* (1716-71; grave, see p. 303). — Above, *John Milton* (1608-74; grave, see p. 136). Around the lyre is twined a serpent with an apple, in allusion to 'Paradise Lost'. — *Edmund Spenser* (1552?-99; buried near the Chaucer tomb, see below), the first poet to be buried in the abbey for the sake of his poetry. — Above, *Samuel Butler* (1612-80; grave, see p. 116). — *Ben Jonson* (1573?-1637; grave, see p. 81). — *Michael Drayton* (1563-1631). — *Geoffrey Chaucer* (1340?-1400), an altar-tomb under a canopy let into the wall, erected in 1556. — *Abraham Cowley* (1618-67). — *Robert Browning* (1812-89) is buried in front of Cowley's monument, and Tennyson lies beside him. — *Henry Wadsworth Longfellow* (1807-82), bust by Sir Thomas Brock, placed here by British admirers in 1884. — *John Dryden* (1631-1700). — *Richard Busby* (1606-95), headmaster of Westminster School, by Francis Bird, considered to be the best monument of its period.

A modern floor-slab near Chaucer's tomb commemorates *Francis Beaumont*, dramatist (1584-1616); and *Richard Hakluyt*, geographer (1552?-1616), is also supposed to be buried in this part of the church.

Ambulatory

The ***Royal Chapels** succeed one another in the following order (starting from the Poets' Corner, S. side). Adm., see p. 68.

To the left we see the back of the sedilia (p. 71), with damaged paintings of Edward the Confessor and the Annunciation. Below is the monument of *Sebert* (p. 68), erected in 1308.

The Chapel of St. Benedict (closed) is seen from the transept. A window by Hugh Easton commemorates the citizens of Westminster killed in 1939-45. *Cardinal Simon Langham* (d. 1376). — *Frances, Countess of Hertford* (d. 1598). — *Lionel Cranfield, Earl of Middlesex* (1575-1645), and his second wife, perhaps by Nicholas Stone.

Between this and the next chapel is (r.) a small altar-tomb (with cosmatesque work of c. 1270) containing the bones of various children of Henry III and Edward I. Opposite we have a view of the tombs of Richard II and Edward III (pp. 78, 79), the latter with six gilt-bronze *Weepers (statuettes of the king's children).

Chapel of SS. Edmund and Thomas the Martyr. *John of Eltham* (1316-37), second son of Edward II, with the earliest alabaster effigy in the abbey and alabaster 'weepers'. — *William of Windsor* and *Blanche of the Tower* (d. 1340), children of Edward III, who both died young; small altar-tomb, with alabaster figures 20 in. long. — *Duchess of Suffolk* (d. 1559; grand-daughter of Henry VII and mother of Lady Jane Grey), alabaster altar-tomb and effigy. — **Francis Holles* (d. 1622; son of the Earl of Clare), by Nicholas Stone. — *Elizabeth Russell* (d. 1601), a seated figure of alabaster. — *John, Lord Russell* (d. 1584), reclining figure in official robes. — *Sir Bernard Brocas* (executed in 1400), a recessed altar-tomb with effigy and canopy. — **Edward Talbot, 8th Earl of Shrewsbury* (d. 1618), and his wife. — ***William de Valence, Earl of Pembroke* (d. 1296), a stone altar-tomb on which is an oak chest (formerly covered with copper plates) with a recumbent figure of oak overlaid with copper plates. — *Robert Waldeby*, Archbishop of York (d. 1398), an Austin friar who accompanied the Black Prince to Gascony, slab with brass on a modern altar-tomb. — **Eleanor de Bohun, Duchess of Gloucester* (d. 1399). The inscription is in old French. — *Lord Lytton*, novelist (1803-73), is buried under a slab in this chapel.

Chapel of St. Nicholas. *Mildred, Lady Burghley* (d. 1589), wife of Queen Elizabeth's minister, and her daughter *Anne, Countess of Oxford* (d. 1588). — *Duchess of Northumberland* (d. 1776), by Robert Adam, architect, and Nicholas Read, sculptor. — *Sir George Villiers* (d. 1606) and his wife (d. 1630), parents of the Duke of Buckingham (p. 76), by Nicholas Stone.

Opposite us, on leaving this chapel, is the back of the tomb of Queen Philippa of Hainault (p. 78), on which is fixed the **Westminster Retable, a badly damaged oaken altarpiece dating from the third quarter of the 13th cent., with decorations of gesso and glass ("probably the finest early mediaeval painting in Western Europe"; English or French School). The surviving subjects are (left to right): St. Peter, raising of

Jairus's daughter, the healing of the blind man, the feeding of the five thousand, Christ, the Virgin, and St. John the Evangelist.

A flight of stone steps ascends to **Henry VII's Chapel, a superb structure erected in 1503-c. 1519 on the site of the Lady Chapel. Henry VII originally intended it for the reception of the relics of Henry VI, whose canonization was proposed. Robert Vertue, the king's master-mason, is generally considered to have designed the work. The W. doors are remarkable for the richness of their decoration. The chapel contains a series, unrivalled in this country, of about a hundred figures of saints (in the niches of the triforium and the E. chapels). The beautifully carved choir-stalls are appropriated to the Knights Grand Cross of the Most Honourable Order of the Bath (founded by Henry IV in 1399). Above each stall are a sword, a crested helmet, and a banner.

Ceiling in Henry VII's Chapel

The glory of the chapel is its fan-tracery ceiling with pendentives, each surface being covered with fretwork, exhibiting the Perpendicular style in its utmost luxuriance. The airiness, elegance, and richness of this exquisite work can scarcely be overpraised.

We first visit the S. or right aisle (known also as Lady Margaret's Chapel (comp. the plan, p. 72). On the left,tablet to *Marquis Curzon* (1859-1925); on the right (W.) wall, tablets to the *Earl of Cromer* (1841-1917), "regenerator of modern Egypt", and *Viscount Milner* (1844-1925). — a. *Margaret Douglas, Countess of Lennox* (1515-78), daughter of Margaret, Queen of Scotland, grand-daughter of Henry VII, mother of Lord Darnley. — b. *Mary Queen of Scots* (1542-87), a monument of c. 1612. The Queen's remains were brought here from Peterborough Cathedral by her son, James I. — c. **Margaret Beaufort, Countess of Richmond* (1443-1509), mother of Henry VII, altar-tomb of touchstone and gilt-bronze effigy by Torrigiano p. 76; begun in 1511). with an iron railing (begun in 1526) and an epitaph composed by Erasmus. This is the earliest Renaissance monument in the abbey. — The bronze medallion

of *Sir Thomas Lovell* (d. 1524), on the wall, is likewise by Torrigiano. — d. *Lady Walpole* (d. 1737), first wife of Sir Robert Walpole, executed by Valori after the antique statue of Pudicitia in the Vatican and brought from Italy by her son Horace Walpole. — e. *George Monck* or *Monk, Duke of Albemarle* (1608-70; buried in the N. aisle, p. 78), designed by William Kent and executed by Scheemakers. In the vault in front lie *Charles II* (1630-85), *William III* (1650-1702) and *Mary II* (1662-94), and *Queen Anne* (1665-1714) and her consort *Prince George of Denmark* (1653-1708).

We return to the nave of the chapel. In the first apse-chapel on the left of the altar: *f. *George Villiers, Duke of Buckingham* (1592-1628; favourite of James I and Charles I, assassinated at Portsmouth by John Felton), and his wife *Lady Catherine Manners* (d. 1634), by Hubert Le Sueur. — g. *John Sheffield, Duke of Buckingham* (1648-1721), and his wife, by Scheemakers. *Anne of Denmark* (1574-1619), consort of James I, is interred in front of this monument.

The E. chapel is the Royal Air Force Chapel, opened as such in 1947 and dedicated to the 1497 members of the R.A.F. killed in the Battle of Britain (10 July - 31 Oct. 1940). The window, by Hugh Easton, contains the badges of the 63 Fighter Squadrons which took part in the battle. The hole (now covered with glass) in the wall on the left of the altar was made by a fragment of a bomb which fell in Sept. 1940. — *Oliver Cromwell* (1599-1658) was originally interred in this chapel along with some of his followers (floor tablet), but in 1661 their bodies were dragged from their resting place and (it is commonly supposed) thrust into a pit at Tyburn. — h. *Duc de Montpensier* (1775-1807), brother of King Louis Philippe, by Sir Richard Westmacott. *Dean Stanley* (1815-81) and his wife are buried in this chapel. — *k. *Ludovick Stuart, Duke of Richmond and Lennox* (1574-1624), cousin of James I, and his wife *Frances Howard* (d. 1639), perhaps by Hubert Le Sueur.

In the centre of the E. part of the chapel is the **Chantry of *Henry VII* (1457-1509) and his wife *Elizabeth of York* (1465-1503). The tomb is the masterpiece of Torrigiano (Pietro Torrigiani of Florence; 1512-19). It is enclosed by a magnificent bronze screen by Thomas Ducheman, once adorned with a series of saints, of which only six remain. *James I* (1566-1625) is buried in the same vault as Henry VII. The Coronation

Chair, of oak, made for Edward I in 1300-1, was moved into this chantry from Edward the Confessor's Chapel on 3 May 1951.

Under the seat, until recently, was the Stone of Scone, or Stone of Destiny, the seat of the Kings of Scotland at their coronation at Scone Abbey and the palladium of their power. It is a piece of sandstone from the W. coast of Scotland, possibly the actual stone pillow on which the dying head of St. Columba (521-97) rested in the abbey of Iona. Two iron rings are attached to the stone, perhaps to enable it to be carried by means of a pole passed through them. The stone was brought to London by Edward I in 1297 in token of the complete subjugation of Scotland, and the coronation chair was made to hold it. Every English monarch since Edward II has been crowned in this chair, which on the coronation day is placed in the choir of the abbey. Beside it are the state sword and shield, said to date from the early 14th century. In the early hours of Christmas Day, 1950, the Stone of Scone was stolen from the Confessor's Chapel, presumably by Scottish nationalists. On 11 April 1951 it was laid inside Arbroath Abbey, Angus, and two days later was brought back to Westminster. Its future location has not yet been decided.

George II (1683-1760; the last sovereign interred in the abbey), his wife *Caroline of Anspach* (1683-1737), his son the *Duke of Cumberland* (1721-65), and other members of the royal family are interred in a vault constructed beneath the nave of the chapel in 1737 (names inscribed on the pavement). — The altar (1880), with a Madonna by Vivarini (early 16th cent.), incorporates the marble frieze and two of the piers of the original altar by Torrigiano, which was destroyed in 1641. Under the altar rests *Edward VI* (1537-53).

Coronation Chair

In the N. aisle of the chapel are the following monuments. *1. *Queen Elizabeth* (1533-1603), by Maximilian Powtrain and John de Critz. Here also is buried and commemorated her sister and predecessor *Mary I* (1516-58).

Under the N. side of the slab is placed the 'Essex Ring' (a sardonyx cameo with the portrait of Elizabeth). A doubtful tradition relates that it was presented by the queen to her favourite Robert Devereux, Earl of Essex, and that, sent back by him as a plea for forgiveness, it was intercepted by the Countess of Nottingham.

m. *Sophia*, daughter of James I, who died in 1606 when three days old. — n. *Edward V* (1470-83) and his brother *Richard, Duke of York* (1472-83), the sons of Edward IV, murdered in the Tower by order of Richard III. Small sarcophagus in a niche (1678). — o. *Mary* (daughter of James I), who died in 1607 at the age of two. — p. *Charles Montagu Earl of Halifax* (1661-1715). Addison (p. 72) and the Duke

of Albemarle (p. 76) are buried in the vaults in front of this monument.

After leaving Henry VII's Chapel we see above us the bridge of Henry V's chantry (see below), with elaborate sculptures representing (N. and S. sides) the king's coronation. We keep to the right.

The Chapel of St. Paul, in the N. ambulatory, has the monuments of *Sir Rowland Hill* (1795-1879), originator of penny postage, and of *Lewis Robsart, Lord Bourchier* (d. 1431), standard-bearer of Henry V. — Opposite us, as we leave the chapel, is the iron *Grate of Queen Eleanor's tomb (see below), wrought in 1294.

The *Chapel of St. Edward the Confessor covers the foundations of the main apse of the Confessor's church and now forms the end of the abbey choir, to which we ascend by narrow steps from the N. ambulatory. **_Henry III_ (builder of the abbey; 1207-72), a rich monument of Purbeck marble and cosmatesque work, with recumbent gilt-bronze effigy by William Torel (1291). The oak 'tester' above the tomb dates from the 15th century. At the W. end is an iron upright with spikes, in the pilaster adjoining which is a small relic-niche. — On the right, the small altar-tomb of *Elizabeth* (d. 1495), infant daughter of Henry VII. — **_Eleanor of Castile_ (d. 1290; comp. p. 57), first wife of Edward I, with a gilt-bronze effigy by Torel, an iron grate (see above), and a 15th cent. oak tester. The inscription is in old French.

The *Chantry of Henry V (1387-1422), completed after 1441, consists of a raised platform at the E. end of St. Edward's Chapel and of an upper chapel, the W. half of which rests on a vault above the platform, while the E. half is supported by a vaulted bridge over the ambulatory (comp. above). Under the W. archway is an iron grate of c. 1512. The oaken effigy of the king has lost its silver plating and its solid silver head, which were stolen during the reign of Henry VIII. On the oak tie-beam, high above the monument, are the king's saddle, tilting helmet, and shield (visible from the E. end of the Confessor's tomb).

Philippa of Hainault (1314?-1369), wife of Edward III, with a white marble effigy by Hennequin (Hawkin) of Liége. — *Edward III* (1312-77), surmounted by an elaborately carved oak tester. This monument was once surrounded by statuettes

of the king's children and others, six of which are still to be seen facing the aisle (see p. 74). — Small altar-tomb of *Margaret of York* (d. 1472), infant daughter of Edward IV. — *Richard II* (1367-99) and his first wife *Anne of Bohemia* (1366-94). — The Coronation Chair has been removed to Henry VII's Chapel.

The screen separating St. Edward's Chapel from the choir was executed in the middle of the 15th cent. and has fine tabernacle work and cornice-reliefs representing the principal events in the life of the Confessor. In front is seen a portion of the mosaic pavement of the chapel (late 13th cent.; similar in character to that of the presbytery, p. 71). — The tomb of *Edward I* (1239-1307) has a 16th cent. painted inscription ("Scottorum malleus") on the ambulatory side. — ***Edward the Confessor* (d. 1066), the stone base of a large mediaeval shrine, erected by Henry III in 1268.

The splendour of the cosmatesque mosaic work is still traceable, in spite of the spoliations of the Reformers. The purpose of the recesses on each side was to enable pilgrims to kneel near the coffin. The shrine was reconstructed and repaired by the last abbot of Westminster, from whose time dates the wooden superstructure replacing the golden feretory, or bier, stolen at the Dissolution. Except for the shrine of St. Candida in the church of Whitchurch Canonicorum, Dorset, this is the only mediaeval shrine in England that still contains the body of its saint. Roman Catholic pilgrims visit it on St. Edward's Day (13 Oct.).

We descend to the N. ambulatory. St. John's Chapel is entered through the small Chapel of Our Lady of the Pew (end of 14th cent.). Over its archway is a painted alabaster *Niche erected by Abbot Islip (see below).

The Chapel of St. John the Baptist contains the tombs of three 15-16th cent. abbots, another ascribed to *Humphrey de Bohun* (d. 1304) and his sister *Mary* (d. 1305), grandchildren of Edward I, and the tomb of *Thomas Cecil, Earl of Exeter* (1542-1623), and his wives. His first wife lies on his right hand; the space on his left, destined for the figure of his second wife, was left unfilled.

The two-storied Chantry Chapel of Abbot Islip, or Jesus Chapel, exhibits in its carving and painted glass the rebuses of its founder John Islip (d. 1532): a tree with a man slipping from it; an eye and a tree with a hand breaking off a slip. The abbot's tomb is now represented by a slab. The window, by Hugh Easton (1948), depicting the abbot and St. Margaret of Antioch, was set up "as a thank-offering for our deliverance from the perils of war".

In 1950 the upper chapel was opened as the *Nurses' War Memorial Chapel* (adm., see p. 68). The window is by Hugh Easton, the other furnishings by Sebastian Comper.

In the ambulatory, opposite, is the *Monument of *Edmund Crouchback* (1245-96), second son of Henry III, with twenty 'weepers'. Adjacent is the *Monument, also with 'weepers' (mostly headless), of another Knight Templar, *Aymer de Valence, Earl of Pembroke* (d. 1324). — On the right is a large marble monument to *James Wolfe* (1727-59; tomb, see p. 198), who fell at the capture of Quebec.

On the E. side of the N. transept are the CHAPELS OF ST. JOHN THE EVANGELIST, ST. MICHAEL, AND ST. ANDREW. On the left, *Sir John Franklin* (1786-1847), lost in endeavouring to discover the North-West Passage; the inscription is by Tennyson. — Further on, on the left, *Admiral Kempenfelt* (1718-82), who was drowned with 900 sailors by the sinking of the 'Royal George' at Spithead. — *John Philip Kemble* (1757-1823), in the character of Cato. — *Sarah Siddons*, actress (1755-1831), statue by Chantrey after Reynolds's Tragic Muse (at Dulwich). — **Henry, Lord Norris* (1525?-1601), and his wife *Margaret*. — Masked by the Norris tomb: *Anne Kirton* (d.1603), a tablet sprinkled with tears flowing from an eye at the top. — **Joseph Gascoigne Nightingale* (d. 1752) and his wife *Lady Elizabeth* (d. 1734), a group by Roubiliac. — **Sir Francis Vere* (1560-1609), who fought in the Low Countries.

North Transept

The monuments here mostly commemorate statesmen. E. side: *George Canning* (1770-1827). — Next, his son, *Charles John, Earl Canning*, governor-general and first viceroy of India (1812-62). — *Stratford Canning, Viscount Stratford de Redcliffe* (1786-1880), with epitaph by Tennyson. — *Benjamin Disraeli, Earl of Beaconsfield* (1804-81; buried at Hughenden, p. 302). — *William Ewart Gladstone* (1809-98). — *Sir Robert Peel* (1788-1850).

W. side: *William Pitt, Earl of Chatham* (1708-78). — *Viscount Palmerston* (1784-1865). — *Viscount Castlereagh* (1769-1822).

The W. aisle (entered from its S. end) contains busts of *Warren Hastings* (1732-1818) and *Richard Cobden* (1804-65) and, in the centre of the aisle, Flaxman's monument to the *Earl of Mansfield* (1705-93).

In the North Choir Aisle we note again the heraldic shields (p. 70). Many musicians and scientists are commemorated here, among them *Henry Purcell* (1658?-95; tablet on a pillar to the left). — *Sir Thomas Stamford Raffles* (1781-1826), founder of Singapore. — *William Wilberforce* (1759-1833), chief advocate of the emancipation of the slaves. — Tablets to *Lord Lister* (1827-1912), founder of antiseptic surgery, and *Charles Darwin* (1809-82).

North Aisle

The windows commemorate the British prisoners-of-war who died in Germany in 1914-1918 (presented by James Watson Gerard, American ambassador in Berlin 1913-17); *Lord Kelvin* (1824-1907), scientist; *Lord Strathcona* (Donald Alexander Smith 1820-1914), Canadian financier; and three engineers. Between the two last is a war memorial window for the Royal Army Medical Corps, by J.N. Comper (1927).

At the beginning of the aisle, floor slabs indicate the graves of Darwin and *Sir John Herschel* (1792-1871), astronomer. — The pulpit (by a pillar in the nave) with its linenfold panelling dates from the early 16th century. — In this aisle are buried the ashes of *Ernest Bevin*, Foreign Minister (1882-1951) and *Lord* and *Lady Passfield* (*Sidney* and *Beatrice* Webb, 1859-1947, 1858-1947). — In front of the tablet to the sculptor *Thomas Banks* (1735-1805), *Ben Jonson* (p. 73) is buried (in an upright position), with the words 'O Rare Ben Johnson!' cut in the pavement. The stone with the original inscription is built into the wall close to the floor beneath Banks's tablet. — *Charles James Fox* (1749-1806).

We now reach the space under the Belfry Tower, called the 'Whig Corner': *James Montagu* (1752-94), by Flaxman. — Right, *Viscount Howe* (1725?-58; killed in a skirmish with the French at Trout Brook, Lake George), a monument by Scheemakers, erected by the province of Massachusetts before its separation from the mother country. — *Joseph Chamberlain* (1836-1914), bust. — *Dr. Thomas Arnold* (1795-1842), by Alfred Gilbert. — Above the small door, *General Gordon* (1833-1885), bronze bust. — Above the W. door is the monument of *William Pitt* (1759-1806). — On the S. side of the doorway is a case containing a list of civilians killed by enemy action in 1939-45, and above is a tablet to *President Roosevelt* (1882-1945).

A door in the S. aisle, near the S. transept, leads from the abbey to the *Cloisters, which date from the 13-14th centuries. The oldest part (mid 13th cent.) is in the angle of the church.

The S. walk contains defaced effigies of early abbots. — In the W. walk are the monks' washing place (a modern reconstruction) and a memorial, with three bronze statuettes by Gilbert Ledward (1946-47), to the men of the submarine service, the commandos, and the airborne forces of 1939-1945. — *General Sir John Burgoyne* (1722-92), who capitulated at Saratoga, was buried in the N. walk.

Opening off the E. walk is a vestibule leading to the *Chapter House, an octagonal room with a central pillar, completed by 1253, with 14th cent. flying buttresses. It has been called "the cradle of all free parliaments" inasmuch as from some time in the 13th cent. until 1547 it was used for the meetings of the House of Commons, which Edward VI, in the latter year, appointed to take place in St. Stephen's Chapel (p. 66). Adm., see p. 68.

In the inner vestibule a tablet and a window on the right commemorate *James Russell Lowell* (1819-91), poet and essayist, American ambassador in London 1880-85. Another tablet, by Eric Gill (1923), has been set up in memory of *Walter Hines Page* (1855-1918), ambassador 1913-18. — Within the chapter house, above the portal, are *Figures of the Angel and Virgin of the Annunciation (c. 1250). The walls of the arcade are adorned with 14th cent. paintings. The *Pavement of figured tiles is original 13th cent. work, the finest of the kind in existence.

The Chamber of the Pyx (adm., see p. 68), also entered from the E. walk of the cloisters, was used as a treasury. The pyx has been removed to the Mint. This chamber has two oak doors (13th or early 14th cent.), secured with six locks and once lined with human skin as a warning to robbers.

The E. walk of the cloisters is continued by the *Dark Cloister* (late 11th cent.), with the entrance to the Norman Undercroft.

Here are exhibited examples of the Wax Effigies which were once used at the funerals of persons buried in the abbey. They represent Queen Elizabeth (renewed in 1760), Charles II, William III and Mary II, and John Sheffield, Duke of Buckingham (p. 76), and his wife and son. The effigies of the Earl of Chatham and Lord Nelson are not funeral figures. Adm., see p. 68.

The *Dark Entry* leads left from the Dark Cloister to the picturesque Little Cloisters. Their outer walls date from the 14th, the arcades and the houses (canons' residences) over the N. walk from the 17th century. Those over the S. walk were demolished in the raids of 1940-41. The cloisters occupy part of the site of the monks' infirmary, the ruins of the E. part of which (*St. Catherine's Chapel*, of c. 1160-70) are still in existence. — The Dark Cloister ends in the yard of Westminster School (p. 83).

To the S. of the Great Cloisters lay the REFECTORY or FRATER, of which only part of the walls survives. — The DEANERY to the W. of the cloisters, was originally the abbot's lodging and was burnt out by enemy action on 10 May 1941. It has a picturesque courtyard, entered from the passage ('Outer Parlour' or 'Entry') between Dean's Yard and the cloisters.

The Deanery includes the JERUSALEM CHAMBER, adjoining the W. entrance of the abbey and deriving its name from vanished tapestries or paintings (adm. by permit only). Henry IV, who was stricken down while praying at the Confessor's shrine, was carried here to die, in 1413.

Other remains of the domestic buildings of the abbey are incorporated in Westminster School.

An archway on the S. side of THE SANCTUARY, a triangular precinct to the W. of the abbey, leads under a range of buildings to DEAN'S YARD, on the E. side of which are a passage leading to the Deanery and Cloisters and, farther on, another leading to LITTLE DEAN'S YARD. On the E. side of Dean's Yard and around Little Dean's Yard are grouped the chief buildings of **Westminster School**, or *St. Peter's College*, which was first mentioned in 1371 but was refounded by Queen Elizabeth in 1561. Visitors are shown over by the school sergeant (best on Sat. afternoons or during the holidays).

The hall known as *'School'*, gutted in 1941 but partially restored in 1950, was once a part of the monks' dormitory, and its undercroft, the lower part of the walls, and some of the windows date from c. 1090-1100. The 'Pancake Greeze' (i. e. scrimmage) takes place here on Shrove Tuesday, when a pancake is tossed over the bar by the cook to be scrambled for by the boys (one from each form), the winner of the largest fragment being rewarded with a guinea by the Dean. — The building known as *'College'*, where the King's Scholars live, was designed by Wren but carried out in 1722-30 under the direction of the 3rd Earl of Burlington. It too was gutted in 1941 but was reopened, after restoration, in 1950. In the dormitory here, which no longer exists, the 'Westminster Play', a comedy of Terence or Plautus, with a topical prologue and epilogue in Latin, was acted by the King's Scholars shortly before Christmas. — *Ashburnham House*, a beautiful 17th cent. building, occupies the site and incorporates a portion of the prior's lodging. It has an ingeniously planned *Staircase. — The *College Hall*, in the N.E. corner of Dean's Yard, adjoining the Deanery, was once the abbot's dining hall (1362-86). The musicians' gallery and oak screen are of the early 17th century.

Among the celebrated men educated here were Hakluyt, the younger Sir Henry Vane (governor of Massachusetts), Wren, Charles Wesley, John Burgoyne, and Cowper.

On the S. side of Dean's Yard rises the N. front, by Sir Herbert Baker (1937), of *Church House*, headquarters of the Canterbury Houses of Convocation, the House of Laity, and the National

Assembly of the Church of England. The Great Hall (1896), with an oak roof, and the W. block, containing the Hoare Memorial Hall (1902), were designed by Sir Reginald Blomfield. Parliament met here in 1940, 1941, and 1944 (tablet in the Hoare Memorial Hall). Adm. 10-12 & 2-4, Sat. 10-12.

4. Belgravia. Victoria Street. Millbank. Thames Embankment

UNDERGROUND. *Sloane Square*, *Victoria*, *St. James's Park*, and *Westminster*, on the District. For the Embankment: *Westminster*, *Temple*, and *Blackfriars*, on the District; *Charing Cross*, on the District, Bakerloo, and Northern lines. — BUSES in Grosvenor Place, Victoria St., Millbank, and the Victoria Embankment. — WATERBUSES (p. 34) at *Charing Cross* and *St. Paul's*.

Victoria Station (Pl. D 6, 7), reconstructed in 1902-8, the West End terminus of the Southern Region (p. 24), lies near the junction of Victoria St., Vauxhall Bridge Road, and Buckingham Palace Road.

BUCKINGHAM PALACE ROAD leads N.E. to Buckingham Palace, passing (Nos. 25 and 17) the headquarters of the *Boy Scouts*, founded by Lord Baden-Powell in 1907, and the *Girl Guides*, founded in 1911. — In the opposite direction, Buckingham Palace Road leads S.W. to the *Victoria Coach Station*, opened in 1932, and (facing it) the *Airways Terminal* of the British Overseas Airways Corporation. — Lovers of animals may visit, on previous application, the animals' hospital of *Our Dumb Friends' League* at 1 Hugh St. (on the other side of the railway).

To the N.W. of Victoria Station lies **Belgravia** (Pl. C 6), after Mayfair the most fashionable residential quarter of London, laid out after 1826 by Thomas Cubitt, whose architect was George Basevi. Many of the street names are derived from the family names or the country properties of the ground landlords, the Dukes of Westminster.

In GROSVENOR GARDENS is a statue of *Marshal Foch* (1851-1929), by Georges Malissard (1930). The memorial for the *Rifle Brigade*, at the N. end of Grosvenor Gardens, is by John Tweed (1925). — George Peabody (p. 143) died at 80 EATON SQUARE, the residence of his friend Sir Curtis Lampson. *St. Peter's*, in this square, is the scene of many fashionable weddings. *Seaford House*, No. 37 in BELGRAVE SQUARE, was built by Philip Hardwick. — CADOGAN PLACE is the largest square in London (7.43 acres). William Wilberforce died at No. 44 in 1823. — No. 10 LOWNDES SQUARE (rebuilt) was occupied by two American ambassadors: James Russell Lowell (1880-85) and Edward J. Phelps (1885-89).

SLOANE STREET (Pl. B 6), named after Sir Hans Sloane (p. 160), was laid out from the designs of Henry Holland in 1780. At the S.E. end, near

Sloane Square, is the *First Church of Christ Scientist* (by Robert F. Chisholm, 1908).

Beyond Sloane Square, to the S.W., lies Chelsea, while to the S.E. of Belgravia, beyond the railway, lies *Pimlico*, its far less distinguished neighbour.

Victoria Street (Pl. D E 6), opened in 1851, leads E. from Victoria Station. It contains blocks of flats and chambers, civil engineers' offices, and the *Army and Navy Stores*.

***Westminster Cathedral** (Pl. D 6), the most important Roman Catholic church in the country, rises in Ashley Place, a little S. of Victoria Station. It is a highly original edifice in the early Christian Byzantine style, designed by John Francis Bentley (d. 1902) and built in 1895-1903. The effect of the exterior, with its alternate bands of red brick and Portland stone, is enhanced by the slender shaft of the square campanile on the N. side (284 ft. high to the top of the cross). The W. front has a mosaic by R. Anning Bell (1916).

The cathedral is open from 6.30 a.m. to 9.30 p.m. Services on weekdays half-hourly from 7 to 9, 10.30 (High Mass), 3.15, 6, and 8.15; on Sun. half-hourly from 6 to 9, 10.30 (High Mass), 12, 3.15, 7, 8.30.

The huge dimensions, harmonious proportions, and noble decoration of the INTERIOR produce an imposing effect. When the scheme of decoration is complete, the lower parts of the piers and walls will be faced with coloured marble, while the upper parts, the vaulting, and the domes will be lined with mosaics illustrating the mysteries of the Christian religion.

The NAVE is the widest (60 ft.) in England. The statue of St. Peter at its N.W. end is a copy of that in St. Peter's at Rome. Hanging from the arch between the nave and the sanctuary is a huge cross in the Byzantine style. The **Stations of the Cross* are bas-reliefs by Eric Gill (1914). The *Pulpit* was erected here in 1934.

SOUTH AISLE. The *Baptistery*, at the W. end, has a statue of St. John the Baptist in cast tin. The altar in the window recess was presented by Canadian airmen in 1917. — In 1946 the remains of Bishop Richard Challoner (1691-1781) were placed in the adjacent chapel of *SS. Gregory and Augustine*. The figures on the reredos are (l. to r.) St. Paulinus (first arch-

bishop of York), St. Justus (bishop of Rochester), St. Gregory, St. Augustine, St. Lawrence (successor of Augustine as archbishop of Canterbury), and St. Mellitus (first bishop of London). Above, St. Oswald, the Venerable Bede, and St. Edmund. — Inset in the walls of the chapel of *St. Patrick and the Saints of Ireland* are the badges of the Irish regiments that fought in 1914-18. — The crucifix in the chapel of *St. Andrew and the Saints of Scotland* is flanked by reliefs of SS. Ninian, Columba, Margaret, and Bride. — The last chapel is that of *St. Paul.*

East End. The *High Altar*, a block of grey Cornish granite, is covered by a *Baldacchino of marble. The *Choir Stalls* (1927) are of oak inlaid with ivory and ebony. The Archbishop's Throne is a reduced copy of the papal throne in St. John Lateran's at Rome. Behind the high altar rises the apsidal *Retro-Choir.*

The *Lady Chapel*, on the right (S.) of the sanctuary, is completely decorated with mosaics. On the wall in the N. aisle is a medallion of Our Lady of Vilna, presented by Polish airmen in 1944.

The semicircular Crypt is dedicated as the *Chapel of St. Peter.* On the right is the tomb-slab of Count Alexander Benckendorff (d. 1917), Russian ambassador. On the W. side and immediately below the high altar of the cathedral, is the *Chapel of St. Edmund*, in which are the remains of Cardinals Wiseman (1802-65) and Manning (1808-92), brought here from Kensal Green. Below the chapel altar is a relic of St. Edmund Rich, Archbishop of Canterbury (d. 1240).

The chapel of the *Blessed Sacrament* on the N. side of the sanctuary is adjoined by the little chapel of the *Sacred Heart*, to the W. of which is the chapel of *St. Thomas of Canterbury*, with a marble figure of Cardinal Vaughan (1832-1903).

North Aisle. In the chapel of *St. Joseph* is the tomb-slab of Cardinal Hinsley (1865-1943). The chapel of *St. George and the English Martyrs* contains the wooden (temporary) shrine of Blessed John Southworth (b. 1592; martyred at Tyburn in 1654). The relief of St. George in the war memorial for 1914-18 is by Lindsey Clark. The marble figures in relief of Christ the King on the Cross, flanked by SS. John Fisher and Thomas More, are by Eric Gill. — Finally, the sombre chapel of the *Holy Souls.*

A lift (1s.) ascends to the top of the *Campanile*, which commands an extensive view.

The *Royal Horticultural Hall* in Vincent Square (Pl. DE 7) is the headquarters of the Royal Horticultural Society (established in 1904); its shows are held here and in the hall in Greycoat St. (built in 1928, see p. 41).

Halfway down Victoria St., Broadway leads N.E. to *St. James's Park Station* (Pl. E 6; on the District) and the headquarters of the *London Transport Executive* (1928-29), with sculptures by Jacob Epstein (N. and E. sides) and Eric Gill (high up). — *QUEEN ANNE'S GATE, further N., is the chief survival of Queen Anne architecture in London (1704 seq.), with superb doorways. There is a contemporary statue of the queen against the wall of No. 15. Nos. 40-42 are the headquarters of the *National Trust for Places of Historic Interest or Natural Beauty*, founded in 1895. — From St. James's Park Station we may follow TOTHILL STREET to Broad Sanctuary (see below), at the corner of which is the *Central Hall*, a large domed building built in 1910-12 as the headquarters of the Wesleyan Methodist Church and used also for concerts and organ recitals. The first Assembly of the United Nations, with 500 delegates from 51 nations, met here on 10 Jan.1946.

Victoria St. is continued E. by BROAD SANCTUARY (Pl. E 6), on the left in which is the site (formerly occupied by Westminster Hospital) of the new *Colonial Office*, the foundations of which were laid in 1950. The *Middlesex Guildhall* or *Sessions House*, on the N. of Broad Sanctuary, rebuilt in 1913, is a fine structure by J. S. Gibson, with carvings by H.C.Fehr.

Passing between St. Margaret's and Westminster Abbey we turn right, leaving the Houses of Parliament on our left. From the S. end of the latter Abingdon St. and **Millbank** (Pl. E 6) lead S. past the *Victoria Tower Gardens*. At the N. end of the gardens is a replica of Rodin's group at Calais (1895) representing the *Burghers of Calais*, who offered their lives to Edward III in 1347 to save their town from destruction. The gardens also contain a statue of *Emmeline Pankhurst* (1858-1928), leader of the women's suffrage movement.

From College Mews, a turning off Great College St. (Pl. E 6), a glimpse may be obtained of the *Jewel House or Jewel Tower*, dating from after 1377 and used originally as a royal treasury.

Dean Stanley St. leads to SMITH SQUARE (Pl. E 6), with *St. John the Evangelist's*, built by Thomas Archer in 1716-28 and burnt out during the last war (1940). *Transport House* in Smith Square is the headquarters of the Labour Party and the Trades Union Congress. — Lord North St. is a pleasant example of Queen Anne architecture.

The offices of *Imperial Chemical Industries Ltd.*, in Millbank, are by Sir Frank Baines (1927-29).

Lambeth Bridge (Pl. E, F 7) was reconstructed in 1929-32.

In HORSEFERRY ROAD (Pl. E 7) are the new buildings (1937-39) of the *Westminster Hospital* (founded in 1719) and (No. 97, corner of Elverton St.) the *Safety, Health and Welfare Museum* "of methods, arrangements, and appliances for promoting the safety, health, and welfare of industrial workers". It is controlled by the Ministry of Labour and is open on weekdays, 1-4, free (persons under 18 not admitted).

Thames House (1929-30), just beyond Lambeth Bridge, is another huge block of offices and flats. Further on we pass the

Tate Gallery (p. 241) and come to *Vauxhall Bridge* (1906). From here to Chelsea Bridge (p. 158) the river is skirted by Grosvenor Road, ¾ M. long. Beyond the great block of flats known as *Dolphin Square* (7½ acres) rises a cylindrical tower, 140 ft. high, cased in greenish glass. This is a heat accumulator, the first of its kind in London (1950), where exhaust heat from Battersea power station (p. 194) is stored for the use of the residents of the adjacent housing estate (37 acres; designed by Messrs. Powell and Moya).

Public Transport, see p. 184.

The ***Thames or Victoria Embankment** (Pl. F 6, 5, 4), extending from Westminster Bridge along the N. bank of the Thames to Blackfriars Bridge, was constructed in 1864-70 by Sir Joseph Bazalgette.

Westminster Bridge (Pl. F 6), erected in 1854-62, affords a *View in both directions. Wordsworth's sonnet "Earth has not anything to show more fair" (1802) was inspired by the view from the earlier bridge built in 1738-49. At the W. end is a group of *Boadicea* in her chariot (1902).

Near the beginning of the Embankment is *New Scotland Yard* (Pl. E 6), the headquarters of the Metropolitan Police since 1891, a building in the Scottish baronial style, with a modern extension to the N. Further N. rises a huge block of Government offices begun in 1950 to the designs of Vincent Harris. — The *Royal Air Force Memorial*, at Whitehall Stairs, was designed by Sir Reginald Blomfield and is surmounted with a bronze eagle by W. Reid Dick (1924).

Among the statues in the gardens beyond Horse Guards Avenue is one (1884) of *William Tyndale* (1484-1536), translator of the New Testament; and on the footwalk here is a memorial (1929) to *Samuel Plimsoll* (1824-98), the 'Sailors' Friend'.

Charing Cross Railway Bridge (Pl. F 5; 1863-66) and a footway known as *Hungerford Bridge* lead towards Waterloo Station.

In the Embankment wall, opposite *Charing Cross Underground Station*, is a memorial to *Sir William S. Gilbert* (1836-1911), dramatist, of 'Gilbert and Sullivan' fame (comp. p. 89), by Sir George Frampton (1914).

In the public garden (l.) is *York Gate*, the water gate of York House, designed by Inigo Jones and executed in 1626; its situation here shows the course of the river before the construction of the Embankment. Among the monuments in the garden we may note the statue (1884) of the poet *Robert Burns* (1759-96); the dainty memorial to the *Imperial Camel Corps* (1921); and the bust of *Sir Arthur Sullivan* (1842-1900; comp. p. 88), the composer, by Sir W. Goscombe John (1903).

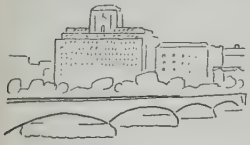
On the Embankment rises CLEOPATRA'S NEEDLE, an Egyptian granite obelisk, blackened by London's smoke, 68½ ft. high and 180 tons in weight.

It has no connection with Cleopatra but was originally erected at Heliopolis near Cairo about 1500 B.C. In 12 B.C. it was moved to Alexandria, and in 1819 it was presented to the British nation by Muhammed Ali. Brought to England in an iron cylinder, it was erected here in 1878. The two bronze sphinxes are by George Vulliamy. The scars on the base were caused by a German bomb on 4 Sept. 1917.

Opposite is the *Belgian War Memorial*, erected by Belgium in 1920 to commemorate her gratitude for the hospitality shown to the refugees (over 250,000) who fled tb England in 1914.

Above the gardens on our left tower *Shell-Mex House* (1932), the head office of Shell-Mex and B.P.Ltd., with the largest clock in London (dial 25 ft. in diameter), and the *Savoy Hotel*.

*Waterloo Bridge (Pl. F 5), designed by Sir Giles Gilbert Scott and officially opened in 1945, worthily succeeds the one built by Sir John Rennie in 1811 and pronounced by Canova to be "the noblest bridge in the world". It leads S. towards the Festival Hall and Waterloo Station.



Below the bridge are the noble river-front and terrace of *Somerset House* (p. 112). Farther on, near *Temple Station*, is a statue of *Isambard Kingdom Brunel* (1806-1859), engineer.

Moored in the river here is the 'Discovery', built for the Antarctic expedition of 1901-4 and commanded by Capt. R. F. Scott. It is now a training ship for Sea Scouts (adm. Mon.-Fri. from 2 p.m., Sat. 10-2 p.m.; 1*s.*, children 6*d.*).

On the N. side of the gardens are *Electra House* (Cable & Wireless Ltd.) and the *Incorporated Accountants' Hall*, designed

by J. L. Pearson (1894-95). On the Embankment wall opposite is a monument to *William Thomas Stead* (1849-1912), journalist. Moored at Temple Pier is the 'Wellington', the headquarters since 1948 of the *Honourable Company of Master Mariners*, London's youngest livery company, incorporated in 1926. We now reach the *Temple Gardens* (p. 126) and enter the City.

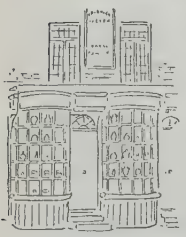
A tablet on the Embankment records that the stretch of the river between Westminster Bridge and London Bridge was named *King's Reach* in 1935, the 25th anniversary of the accession of George V. A little farther along is a memorial for the *Submarine Service* (1922). Two moored ships, 'Chrysanthemum' and 'President', form the headquarters of the London division of the *Royal Naval Volunteer Reserve*. The bomb-damaged *Sion College*, at the corner of Carmelite St., was founded in 1624 as a guild of the clergy of London and its suburbs. The present building is by Sir Arthur Blomfield (1886). Its chief glory is its theological library.

The next building is the *City of London School* (1883; founded in 1837), where Asquith and Bramwell Booth were pupils. — At the curve formed by the end of the Embankment and the beginning of New Bridge St. rises *Unilever House* (1932; Lever Brothers & Unilever Ltd.). — The Embankment ends at Blackfriars Bridge (p. 148).

5. Pall Mall. St. James's Park

UNDERGROUND. *Trafalgar Square*, on the Bakerloo; *Piccadilly Circus*, on the Bakerloo and Piccadilly Lines; *Green Park*, on the Piccadilly Line; *St. James's Park* and *Victoria*, on the District. — No BUSES in Pall Mall, St. James's St., or the Mall.

From Charing Cross COCKSPUR STREET (Pl. E 5), with steamship companies' offices, runs W. to Pall Mall. At its junction (r.) with Pall Mall East is M. C. Wyatt's equestrian statue (1836) of *George III*.



Fribourg & Treyer

The *Carlton Hotel* (1899), at the corner of HAYMARKET, replaces Her Majesty's Opera House, demolished in 1893. The N. part of the same block, in Haymarket, is occupied by *His Majesty's Theatre* (1897). The *Royal Opera Arcade*, at the back, was built by Nash. The *Haymarket Theatre*, founded in 1721, was rebuilt by Nash in 1821. In the little shop with quaint bow windows at the top of Haymarket (r.) Messrs. Fribourg & Treyer have carried on business as tobacconists since 1720.

Pall Mall (Pl. D E 5; pron. 'pell mell'), a centre of club life, takes its name from the old French game of 'paillemaille' (a kind of croquet) introduced into England in Charles II's reign.

Beyond the Haymarket, Pall Mall intersects WATERLOO PLACE, whence Regent St. runs N. to Piccadilly Circus. The *Athenæum Club* (1829-30), with its statue of Athena, is the club of the literati, founded in 1824.

Carlton House, which once stood in Waterloo Place, was built for Lord Carleton in 1709; it was acquired by the Prince Regent in 1783 but was pulled down in 1827.

In the N. part of Waterloo Place are the *Guards' Memorial* (1859), commemorating the 2162 guardsmen who fell in the Crimean War, and statues (1867 and 1913) of *Lord Herbert of Lea* (1810-61) and *Florence Nightingale* (1820-1910). — In the S. part of the Place are six more statues: *Edward VII* (1921); *Captain Scott*, by his widow (1915); *Colin Campbell, Lord Clyde*, by Marochetti (1867); *Lord Lawrence*, by Boehm (1882); *Sir John Franklin*, by Matthew Noble (1866); and *Sir John Burgoyne*, by Boehm (1877).

No. 1 in CARLTON HOUSE TERRACE, which was built by Nash, was the residence of *Marquis Curzon* (1859-1925), whose statue faces the house. It was also occupied by Joseph H. Choate when American ambassador (1899-1905); his predecessor, John Hay (1897-99), lived in No. 5. No. 9 was the *German Embassy*. — Lord Northcliffe (1865-1922) died at No. 1 CARLTON GARDENS (the W. continuation of the terrace). No. 2 was Kitchener's residence in 1914-15, and at No. 4 General de Gaulle set up his headquarters on 18 June 1940.

From the S. end of Waterloo Place the *Waterloo* or *Duke of York's Steps* descend to the Mall. The *Duke of York's Column* (1831-34) is surmounted by a statue of Frederick, Duke of York, the second son of George III.

In Pall Mall, next to the Athenæum, stand the *Travellers' Club*, founded in 1819 for gentlemen who had made the Grand Tour, and built in 1829-31; the *Reform Club*, the premier Liberal club (1837-40); and the *Carlton Club*, the premier Conservative club (1854-56; gutted by enemy action in 1941).

From Pall Mall two short streets lead N. to St. JAMES'S SQUARE (Pl. D E 5), which was laid out in 1622 and has a fine statue of *William III* on horseback, by the younger John Bacon (1808). In *Norfolk House*, at No. 31, in the S.E. corner of the square, rebuilt since 1938, when its predecessor, the town house of the Dukes of Norfolk, was demolished, Gen. Eisenhower planned the operation 'Torch' (the liberation of N. Africa) from 24 June to 8 Nov. 1942, and 'Overlord' (the liberation of N.W. Europe) from 16 Jan. to 6 June 1944. Chatham House, No. 10, presented in 1923 to the *Royal Institute of International Affairs* (founded 1920) by Lieut. Col. R. W. Leonard and Mrs. Leonard, of Canada, was the residence of three premiers: Earl of Chatham (1759-62), Earl of Derby (1837-54), and Gladstone (1890). No. 14 is the *London Library*, founded by Carlyle and others in 1840.

Adjoining the Carlton Club, on the S. side of Pall Mall, is the *Royal Automobile Club* (R.A.C.; 1897), the largest club in London (Pl. D, E 5).

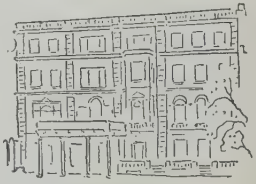
Marlborough House (Pl. D 5; pron. 'mórlboro'), the residence of Queen Mary, on the S. side of Pall Mall (not seen from the street), was erected by Wren for the 1st Duke of Marlborough. *Marlborough House Chapel*, in Marlborough Gate, was probably built in 1662 for the Roman Catholic services of Catherine of Braganza, wife of Charles II. In the wall, just beyond it, is a memorial, by Alfred Gilbert, to *Queen Alexandra* (1844-1925).

On the ground now covered by **St. James's Palace** (Pl. D 5) stood a hospital for fourteen leprous maidens, founded before 1190. This was dissolved by Henry VIII, who erected in its place a royal palace; of this, traditionally designed by Holbein, but few remains survive. After Whitehall had been burned down in 1691, St. James's was the London residence of the English kings from William III (d. 1702) to George IV (d. 1830). Queen Victoria transferred the royal residence to Buckingham Palace, but the British Court is still officially known as the 'Court of St. James's'. The palace is now occupied by court officials. When the Court is not in residence at Buckingham Palace (and always on Sat. and Sun.) the guard here is changed every day in Friary Court, the open yard facing Marlborough Gate, at 10.30 a.m. The courtyards are open to the public.

A passage to the W. of the *Clock Tower*, which faces St. James's St. and is of the Tudor period, gives access to the *Ambassadors' Court*, on the E. side of which a passage leads to the Colour Court. The *Chapel Royal* here has a coffered ceiling said to have been painted by Holbein (the public are admitted to the service on Sun. at 11.15).

Clarence House, adjoining St. James's Palace on the W., was rebuilt by Nash in 1825-29 and was occupied by William IV when Duke of Clarence. It is now the residence of the Duke and Duchess of Edinburgh (Princess Elizabeth).

St. James's Street (Pl. D 5), running N. from St. James's Palace



Clarence House

to Piccadilly, is the centre of the district known as 'St. James's', the home of the fashionable bachelor. Among the clubs here are (W. side) *Brooks's* (No. 60; 1777-78), founded by Charles James Fox and the Duke of Portland in 1764; the *Devonshire* (No. 50; 1827), formerly 'Crockford's'; (E. side) *Boodle's* (No. 28), founded c. 1765, and *White's* (Nos. 37 & 38, at the top of the street), dating as a club since c. 1736. Nos. 3 and 6 are interesting old shops.

In KING STREET, on the E. of St. James's St., are *St. James's Theatre* (1836) and (No. 8; bombed) *Christie's*, London's chief auction rooms for works of art since 1766.

Cleveland Row continues Pall Mall to the W. and leads to *Bridgewater House* (by Sir Charles Barry, 1847-50) and to *Lancaster House* (begun by Benjamin Wyatt in 1825, completed by Barry).

In 1951 a branch of the LONDON MUSEUM (p. 249) will be opened in Lancaster House and will contain the remains of a boat, probably Roman and perhaps of the time of Carausius, emperor in Britain (287-293), found in 1910 on the site of the County Hall (p. 192); architectural fragments of Tudor buildings; doorways, mantelpieces, and ironwork of the 18th cent.; carriages, fire engines, firemen's equipment, prison cells and equipment of the 18-19th centuries.

St. James's Park (Pl. D E 5, 6), to the S. of St. James's Palace, was laid out by Charles II and owes its present attractive form to John Nash (1827-29).

The gravelled space between the park and the Horse Guards is the HORSE GUARDS PARADE, where the ceremony of 'Trooping the Colour' is performed by the Guards Brigade on the day appointed for the official celebration of the King's birthday (8 June).

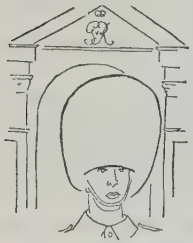
Here are statues of *Wolseley* (1917), *Roberts* (1924), and *Kitchener* (1926) and, on the edge of the park, the *Guards' War Memorial* (1926).

The **Mall** (pron. to rhyme with either 'call' or 'shall'), where the game of pall mall (p. 91) was once played, is the wide 'processional road' between the Admiralty Arch and Buckingham Palace. Its construction, together with the re-fronting of the palace and the erection of the monument outside it, was a national memorial to Queen Victoria (1903-13). On its S. side, just W. of the Admiralty Arch, is a statue (1914) of

Captain Cook. The fortress-like extension of the Admiralty known as the 'Citadel' was built in 1941-42.

The *Queen Victoria Memorial*, at the S.W. end of the Mall, outside Buckingham Palace, is the work of Sir Aston Webb, architect, and Sir Thomas Brock, sculptor (1903-11).

Birdcage Walk, skirting the S. side of the park, is named from the aviary maintained here in the time of the Stuarts. *Wellington Barracks* (1834), at the W. end, is occupied by the Foot Guards. The *Royal Military Chapel* here (1877) was destroyed by a flying bomb on 18 June, 1944, during a Sunday service, 119 persons losing their lives.



Buckingham Palace (Pl. D 6), the London residence of the sovereign, rises at the W. end of St. James's Park. There was a house here in the reign of James I (1603-25), which was rebuilt in 1703 by John Sheffield, Duke of Buckingham. Buckingham House, as it was then called, was purchased by George III in 1761, and in 1825 seqq., under George IV and William IV, it was again rebuilt, by Nash, but it was not until the accession of Queen Victoria in 1837 that it was used continuously as the royal residence. The E. wing was added in 1846. The present façade towards St. James's Park was designed by Sir Aston Webb (1912). In 1940-44 fourteen bombing 'incidents' occurred in the palace.

From 1 April to 30 Sept. the King's Guard is changed at 10.30 a.m. From 1 Oct. to 31 March, on weekdays, when the King or Queen is in residence, the guard is changed at 10.30 a.m. and a Guards' band plays in the forecourt. The ceremony usually takes place every other day; a notice posted near the main gate of Wellington Barracks (see above) gives exact information.

The interior is never open to sightseers, but a glimpse of the gardens may be obtained from the tops of buses passing along Grosvenor Place. — Admission (Wed. 2-4) to the *Royal Mews* is obtained by writing (enclosing stamped and addressed envelope) to the Superintendent, Royal Mews, Buckingham Palace. Here are kept the King's horses and the royal equipages, including the state carriage (1762) designed by Sir William Chambers and painted by Cipriani.

Constitution Hill runs between the palace gardens and the Green Park to Hyde Park Corner. At its W. end is the *Wellington* or *Green Park Arch*, designed by Decimus Burton (1828) and surmounted by a quadriga and a figure of Peace (1912).

6. Piccadilly. Mayfair. Hyde Park. Kensington Gardens.

UNDERGROUND. *Piccadilly Circus*, on the Piccadilly and Bakerloo Lines; *Green Park*, *Hyde Park Corner*, and *Knightsbridge*, on the Piccadilly Line; *Bond Street*, *Marble Arch*, *Lancaster Gate*, and *Queensway*, on the Central Line. — BUSES in Piccadilly, Park Lane, Oxford St., Bayswater Road, Knightsbridge, and Kensington Road.

Piccadilly (Pl. C D 5), a world-famous street, nearly 1 M. long, contains fashionable shops and hotels in its E. portion, while the W. half is bordered on the S. by the Green Park (p. 96), on the N. by a series of club-houses. The streets diverging N. to Mayfair offer expensive lodgings. Piccadilly is doubtfully said to derive its name from Piccadilly Hall (first mentioned in 1625), a house off Great Windmill St. built by a retired tailor and maker of 'pickadils' (the edgings of ruffs).

Starting from Piccadilly Circus (p. 102), we pass (r.) the *Piccadilly Hotel* (1905-08). *St. James's Church* (Pl. D 5), on the S. side, by Wren (1680-84), was gutted in the 'blitz' of 1940 but is being rebuilt. The garden, opened in 1946, was given by the late Viscount Southwood to commemorate "the courage and fortitude of the people of London" in the Second World War. The open-air pulpit dates from 1902.

Adjacent are the charming little Midland Bank, by Lutyens (1926), and the *Royal Institute of Painters in Water Colours*, with Pan-American World Airways and Princes' Restaurant on the ground floor. Opposite is *Albany*, built in 1770 and occupied in 1791-1802 by the Duke of York and Albany; in 1803 it was converted into chambers, which have been occupied by various celebrities.

Burlington House is built round a quadrangle in which is a "dramatic-vainglorious" statue, by Alfred Drury, of Sir Joshua Reynolds, first president of the Royal Academy. *Old Burlington House* (N.), at the further end, was erected in 1665 for the first Earl of Burlington. It was altered c. 1716 and in 1817-20 and was purchased by Government in 1854. The top story and the present façade were added in 1873. *New Burlington House* (S.) was erected in 1872-74 and, together with its wings (1866), is occupied by several learned societies.

In the E. wing are the Royal Society, the *Geological Society* (founded in 1807), and the *Chemical Society* (1841), and in the W. wing the *Society of Antiquaries* (1717), the *Royal Astronomical Society* (1820), the *Linnean*

Society (natural history; 1788), and the *British Association for the Advancement of Science* (1831).

The *Royal Society*, founded in 1660, is the most important scientific body in Great Britain. The rooms (adm. by introduction only) contain portraits and busts of celebrated Fellows; also Newton's telescope, the MS. of his 'Principia', and the original model of Davy's safety lamp.

Old Burlington House was leased in 1866 to the ROYAL ACADEMY OF ARTS (Pl. D 5; founded in 1768), and in 1868-69 the present exhibition galleries were erected. The summer exhibition consists of paintings, sculptures, etc., which must have been finished within the previous ten years and not exhibited before. The inaugural 'Academy Dinner' and the 'Private View' are the opening events of the London Season. Other exhibitions are held in the winter.

A staircase to the right in Old Burlington House ascends to the Diploma and Gibson Galleries (normally open free on weekdays, 11-4). The DIPLOMA GALLERY consists of paintings and sculptures presented by Academicians on their election, besides a few important works of the Italian Renaissance. Paintings by Constable, Orpen, Lavery, Lawrence, Gainsborough, Raeburn; Madonna and Child with St. Anne and St. John, a cartoon by Leonardo da Vinci (before 1500); Madonna and Child with St. John, a marble relief by Michelangelo (youthful work, unfinished, 1504). Sir Joshua Reynolds's 'Sitters' Chair' passed by purchase into the possession of each successive president until it was presented to the Academy in 1870 by Lord Leighton.—The GIBSON GALLERY contains sculptures in marble by John Gibson (1790-1866) and the most recent diploma works.

Immediately W. of Burlington House is the *Burlington Arcade* (1818-19), opposite which is the *Piccadilly Arcade* (1909), both with very smart shops.

Bond Street (Pl. D 5), which diverges right, has been the most fashionable shopping street in London for over a century; it was built c. 1686 by Sir Thomas Bond but has been much altered. OLD BOND STREET, the S. portion, is continued to Oxford St. (p. 106) by NEW BOND STREET (Pl. D 4), which was begun about 1721. The showrooms of Messrs. J. & E. Atkinson, perfumers, founded in 1799, in Old Bond St., at the corner of Burlington Gardens, were designed by E. Vincent Harris (1926). The carillon now plays only on special occasions. From Piccadilly, opposite Albemarle St., diverges St. James's St. (p. 92).

Almost opposite Dover St. is the *Ritz Hotel* (1906).

Beyond the *Berkeley Hotel*, at the corner of Berkeley St., is *Devonshire House*, a palatial block of shops and flats, designed by Thomas Hastings of New York, in conjunction with Professor C. H. Reilly (1926). It occupies the site of the former London residence of the Duke of Devonshire.

Beyond this point Piccadilly is flanked on its S. side by the **Green Park** (Pl. C D 5; 56 acres), on its N. side mainly by

clubs and hotels. On the edge of the park, opposite the *Naval and Military Club* (No. 94), or the 'In-and-Out', are attractive iron gates from Devonshire House (see p. 96), re-erected here in 1921. No. 95 is the *American Club*. Beyond *St. James's Club* (No. 106), a fine mansion by William Kent, is the *Park Lane Hotel*, adjoined by *Athenæum Court* (1935; No. 116). Opposite the *Cavalry Club* (No. 127) is a 'porters' rest' (with an explanatory inscription). The King, when Duke of York, lived at No. 145 (bombed).

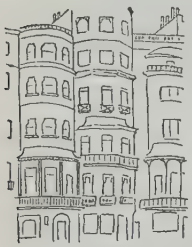
Apsley House (Pl. C 5; No. 149 Piccadilly), known as 'No. 1, London', was built from the designs of the Adam brothers in 1771-78 for Lord Apsley and was purchased in 1820 by the 1st Duke of Wellington from his brother, Marquis Wellesley. After 1828 the mansion was altered and enlarged by Benjamin and Philip Wyatt. Apsley House and its contents, which include many works of art and memorials of the Iron Duke, were acquired by the Crown in 1947 by gift from the 7th Duke and are administered by the Victoria & Albert Museum. The most important paintings come from the Spanish royal collection, captured after the battle of Vitoria in 1813.

Among the paintings are: *Velazquez*, Water-seller of Seville, Two boys dining, Quevedo, poet and satirist, Pope Innocent X; *Goya*, Equestrian portrait of the Iron Duke; *Correggio*, Christ's agony in the Garden (copy in the National Gallery); *Parmigianino*, Betrothal of St. Catherine; *Marcello Venusti*, Annunciation; fine examples of *De Hooch*, *Brueghel*, and *Teniers; Watteau*, Court festival; *Claude*, Palaces at sunset; *Spagnoletto*, Allegorical picture; *Wouwerman*, Starting for the chase, Returning from the chase; *Murillo*, St. Catherine; *Paul Potter*, Deer in a wood; *Cuyp*, Cavalier with grey horse; *A. van Ostade*, Peasants gaming; *Jan Steen*, Family scene, The smokers, Peasants at a wedding-feast; *Van der Heyde*, Canal; *N. Maes*, Milkseller, The listener; *Lucas van Leyden*, Supper; portraits of Napoleon, by *J. L. David* and others; *Sir William Allen*, Battle of Waterloo; *Sir David Wilkie*, Chelsea pensioners reading the news of Waterloo; *John Burnet*, Greenwich pensioners celebrating the anniversary of Trafalgar. Statue of Napoleon, by *Canova;* the 'Mattei' bust of Cicero.

Opposite is a bronze equestrian statue (1888) of the *Duke of Wellington* (1769-1852), with figures of a Grenadier, a Highlander, a Welsh Fusilier, and an Inniskilling Dragoon, and on the adjoining island sites are war memorials for the *Royal Artillery*, by C. S. Jagger (1925), and for the *Machine Gun Corps*, by F. Derwent Wood, with a bronze figure of David (1925).

Hyde Park Corner (Pl. C 5; Hyde Park, see p. 99; Wellington Arch, see p. 94) is the busiest traffic centre in London.

Park Lane (Pl. C 4, 5) skirts the E. side of Hyde Park and connects Piccadilly with the Marble Arch (p. 106). Before 1914 it was famous for its mansions of the very rich, but it now consists almost entirely of hotels, flats, shops, and offices. No. 19, at the corner of Hertford St., is *Londonderry House* (1827), the former residence of the Marquis of Londonderry. The *Dorchester Hotel* (Pl. C 5; 1931), beyond Stanhope Gate, replaces Dorchester House, which was demolished in 1929. Whitelaw Reid, American ambassador, occupied the house from 1905 till his death here in 1913. Similarly *Grosvenor House*, beyond Mount St., another huge structure (1928-29; façade by Lutyens), consisting of a hotel, a double block of flats, etc., occupies the site of the residence of the Duke of Westminster, whose family name is Grosvenor. Farther on are *Dudley House* (1824), at the corner of Culross St., and *Brook House*, at the corner of Upper Brook St.



Mayfair, the most fashionable residential quarter of London, bounded by Piccadilly, Park Lane, Oxford St., and Bond St., dates from the 18-19th centuries. It derives its name from the fair held from the time of Charles II or earlier down to about 1800 on the site now occupied in part by Shepherd Market.

In Curzon Street (Pl. C D 5), which leads into Mayfair from Park Lane, at a point just S. of Stanhope Gate (see above), is *Sunderland House*, which was built in 1903 and was given by W. K. Vanderbilt to his daughter Consuelo, Duchess of Marlborough; it is now the office of the Mond Nickel Co. *Crewe House* (c. 1735), opposite, the former residence of the Marquis of Crewe, is now the head office of Thomas Tilling, Ltd. Behind Sunderland House is Shepherd Market, which was built in 1708 and offers a quaint contrast to the aristocratic streets that surround it. Curzon St. ends at Lansdowne Passage (pedestrians only), which leads to Berkeley St. We follow this to the left (N.).

The appearance of Berkeley Square (Pl. D 4, 5; pron. 'barkly'), which was first laid out in 1698, has hardly been improved by the massive block of shops and offices erected

at its S.E. angle in 1937-38 (Berkeley Square House). On the W. side some of the surviving houses still have old ironwork in front of their doors, with extinguishers for links or torches, and the plane-trees are among the finest in London. The modern building on the S. side of the square partly replaces Lansdowne House, the one-time residence of the Marquis of Lansdowne.

From the N.W. angle of Berkeley Square we go N., along Davies St., as far as Brook St., at the corner of which is *Claridge's Hotel*. Here we turn left (W.).

Grosvenor Square (Pl. C 4), built in the reign of George II and called after Sir Richard Grosvenor (d. 1732), occupies the site of 'Oliver's Mount', one of the fortifications thrown up by Parliament in 1643. Link extinguishers are still to be seen in front of some of the houses. On the N. side of the gardens is Britain's memorial (1948) to *Franklin Delano Roosevelt* (1882-1945), consisting of a statue of the President flanked by shallow stone fountain-basins. These are inscribed with the four 'Freedoms' ('freedom from want', 'freedom from fear', 'freedom of speech', and 'freedom to worship') and the four years (1932, 1936, 1940, 1944) when Mr. Roosevelt was elected President of the United States. The sculptor was Sir William Reid Dick. At No. 1 are the *American Embassy* (with a Roosevelt memorial plaque) and the *American Consulate-General* (E. side), and at No. 30 (N. side) is the American Visa Section. No. 12 (N. side) was the residence of Lord Lytton from 1868 to 1873, afterwards of John Pierpont Morgan, Jr. from 1786 to 1788. No.9 (at the N.E. angle of the square) was occupied by John Adams, the first Minister from the United States to be accredited to the Court of St. James's. No. 6 (E. side) was the residence of Walter Hines Page (p. 82; tablet).

Hyde Park (Pl. A B C 4, 5), the largest (363¾ acres) and most fashionable of the London parks, is adjoined on the W. by Kensington Gardens, while on the E. it is separated from the Green Park by the roadway at Hyde Park Corner only. A walk of nearly three miles, amid pleasant and peaceful surroundings, is thus possible in the heart of London.

The park belonged to the manor of Hyde, one of the possessions of Westminster Abbey, until 1536, when it was seized by Henry VIII. It was opened to the public by Charles I. Later it was frequently the scene of duels.

No business vehicles (except taxis) are allowed to enter the park (speed limit 20 m.p.h.). The road on the N. bank of the Serpentine is barred to vehicles. Chair-tickets (small fee) are available for the whole day in any of the four royal parks (Hyde Park, Kensington Gardens, Green Park, St. James's Park); the benches are free. — Military band concerts on summer afternoons and evenings.

The entrances most used are *Hyde Park Corner* (Pl. C 5; p. 97), at the S.E., and *Cumberland Gate* (Pl. B 4), at the N.E. angle. The triple gateway at Hyde Park Corner was built in 1828; its reliefs are copies of the Parthenon frieze (p. 207).

To the N. of Hyde Park Corner, within the park, is the so-called *Achilles Statue*, a colossal figure erected in honour of the Duke of Wellington in 1822 by his countrywomen. It is a copy of one of the Horse Tamers on the Monte Cavallo at Rome, the sword and shield being additions. In the gardens opposite is a statue (1880) of *Lord Byron*. Farther N., just inside Stanhope Gate, is the *Cavalry War Memorial*, with a bronze figure of St. George (1924). Still farther N., just short of Marble Arch, is the gravel expanse where the famous 'Hyde Park orators' may be heard, usually on Sun. afternoon. — The most fashionable portion of the park, with flower-beds, is between Hyde Park Corner and the Serpentine. The famous *Rotten Row*, a track reserved for equestrians, runs parallel with the road from Hyde Park Corner to Alexandra Gate (N. end of Exhibition Road, p. 156). On the N. side of Rotten Row is a pretty fountain with a figure of Artemis, by Lady Feodora Gleichen (1906). — To the N. of the *Ladies' Mile*, the road skirting the N. bank of the Serpentine, is the *Ring Tea House* (open in summer).

The **Serpentine** (50 acres), stocked with waterfowl, provides boating and bathing.

Rowing Boats from 1*s.* 6*d.* per hr.; boat-houses on the N. bank; ferry 3*d.* — *Bathing Pavilion* on the S. bank. Mixed bathing in summer. Men may bathe all the year round before 8.30 a.m. (before 9 a.m. on Sun.), and a band of enthusiasts avails itself of this privilege in all weathers.

To the W. of the boat-houses is a natural amphitheatre where open-air dramatic and musical performances are sometimes given in summer. About 250 yds. N., in a shrubbery, is a memorial to *William Henry Hudson*, naturalist and author (1841-1922), consisting of a bird sanctuary (1925), with bird-baths and a stone screen, in the centre of which is a panel in high-relief by Jacob Epstein (hotly discussed and even

outraged at the time of its erection) representing the incarnation of the Spirit of Nature from 'Green Mansions' (usually known as 'Rima'). Where the Serpentine enters Kensington Gardens it is crossed by the beautiful *Rennie's Bridge*, by Sir John and George Rennie (1826), commanding charming views. The Coaching Club (founded in 1871 by the Duke of Beaufort) meets here during the Season. — In the garden of the lodge at Victoria Gate (Pl. A 4), in Bayswater Road (p. 101), is a little *Dogs' Cemetery*.

To the W. of Hyde Park, and separated from it by iron railings, lie ***Kensington Gardens** (Pl. A 5; 275 acres), much resorted to by nursemaids with their children. The gardens owe their appearance mainly to Queen Caroline (1727-37). Near the S. end of the bridge over the Serpentine, which is known within the gardens as the *Long Water*, is a *Restaurant*, open in summer. The bronze equestrian figure representing *Physical Energy*, by G. F. Watts (1907), between the Long Water and the Round Pond, is a repetition of the central portion of the memorial to Cecil Rhodes on the slope of Table Mountain, Cape Town. Sir George Frampton's fanciful figure (1911) of *Peter Pan*, commemorating Sir J. M. Barrie's boy-hero, is farther N.E., on the W. bank of the Long Water. At the N. end of the Long Water are fountains and a paved garden, with a statue (1858) of *Edward Jenner* (1749-1823), discoverer of vaccination. *Queen Anne's Alcove*, farther back, to the right, was originally built in the early 18th cent.; to the left is an amusing little fountain figuring two bears hugging.

Peter Pan

Orangery

Just beyond the *Round Pond*, where children sail their model yachts in summer, is the *Broad Walk*, which runs past the W. side of Kensington Palace. Here is a marble statue, by Princess Louise (1893), of her mother, *Queen Victoria*, who was born in the palace. To the right (N.), between the Broad Walk and the palace, is the *Sunk Garden*, with its pergola of lime trees. The *Orangery*, on the N. side of the palace, was built by

Wren in 1705. The statue of *William of Orange* (William III of England), outside the opposite (S.) façade, was presented by the German Emperor, William II, in 1907.

Kensington Palace (beyond Pl. A 5), on the W. side of Kensington Gardens, incorporates part of Nottingham House, which was rebuilt before 1661 and was purchased by William III in 1689. The palace was erected partly by Wren for William and Mary in 1689-95 (S. front and N.E. wing), and partly by William Kent for George I in 1718-26 (N.E. and S.W. wings). After the death here of George II (1760) it ceased to be the sovereign's residence. Queen Victoria (1819) and Queen Mary (1867) were born here, and it was here that the former was called to the throne in 1837.

The STATE APARTMENTS (open on Sat. and Sun. from April to November, 2-6; 1*s.*, children 6*d.*; entrance at the N.E. corner) were designed partly by Wren, partly by William Kent. Queen Victoria's nursery and bedroom contain prints and pictures illustrating her life, also her dolls' house and toys. The King's Gallery has carvings by Grinling Gibbons. The King's Grand Staircase has paintings by Kent of personages of George I's court. — The LONDON MUSEUM was reopened here in 1951 (see p. 249).

7. Regent Street. Soho. Oxford Street. Bloomsbury

UNDERGROUND. *Piccadilly Circus*, on the Piccadilly and Bakerloo lines; *Leicester Square*, on the Piccadilly and Northern lines. The Central Line runs under the whole length of Oxford St. and High Holborn, with stations at *Marble Arch*, *Bond Street*, *Oxford Circus*, *Tottenham Court Road*, *Holborn*, and *Chancery Lane*. The Bakerloo, Northern, and Piccadilly lines intersect it respectively at Oxford Circus, Tottenham Court Road, and Holborn. — Frequent BUSES in Regent St., Shaftesbury Avenue, Oxford St., High Holborn, and Tottenham Court Road.

Regent Street (Pl. D 4), one of the busiest streets in London and containing many of the best shops, was originally laid out by John Nash in 1813-20 for the purpose of connecting Carlton House (p. 91), the residence of the Prince Regent, with Regent's Park (p. 165). Since the beginning of the century, and especially since 1920, it has been entirely rebuilt. It is 1 M. long, and extends from Waterloo Place (p. 91), through Piccadilly Circus and Oxford Circus, to Portland Place. The section between Waterloo Place and Piccadilly Circus is known unofficially as Lower Regent St.

Piccadilly Circus (Pl. D E 5), the centre of London for the pleasure-seeker, is now roughly triangular in shape. It is a busy

traffic centre at the E. end of Piccadilly, whence Shaftesbury Avenue leads N.E. and Coventry St. E. In the middle of the circus is a memorial, by Alfred Gilbert (1893), to the philanthropic *7th Earl of Shaftesbury* (1801-85). The Angel of Christian Charity (commonly known as *Eros*) is shown in the attitude of 'burying a shaft', a punning allusion to the earl's name. On the N. side of the circus is the best (or worst) collection of electric sky-signs in London.

Eros

Beyond Piccadilly Circus, Regent St. describes a curve to the W., forming the so-called *Quadrant*, which was designed by Sir Reginald Blomfield, Sir Aston Webb, and Ernest Newton. On the right are the *County Fire Office*, with a copper dome, and the *Café Royal* (p. 29; rebuilt in 1923-24). Chapel Court (r.) leads to *St. Thomas's*, Kingly St., which dates from 1702. At No. 9 Conduit St., on the left of Regent St., is the *Building Centre* (open 10-5, Sat. 10-1; free), a permanent exhibition and information service for all interested in buildings and their equipment. *Liberty's* (r.) was built in 1922-25; on the bridge leading over Kingly St. to the timbered Tudor block in Great Marlborough St. is a clock with figures of St. George and the dragon set in motion at the hours. *Ideal House*, at the corner of Great Marlborough St. and Argyll St., is faced entirely with black marble (1929).

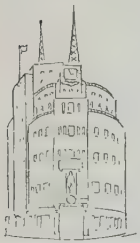
Hanover St. and Princes St. lead W. from Regent St. to HANOVER SQUARE, which contains a statue of *William Pitt* (1759-1806), by Chantrey (1831). In St. George St., leading out of the square on the S., is **St. George's, Hanover Square** (1712-25). The E. windows of the chancel and aisles contain Flemish *Stained Glass of the mid-16th cent., representing a Tree of Jesse, brought from Malines in 1841. At St. George's, which is noted for its fashionable weddings, Lola Montez and G. T. Heald were married in 1849; 'George Eliot' and J. W. Cross, a New York banker, in 1880; Theodore Roosevelt and Edith Kermit Carow in 1886. Shelley and Harriet Westbrook, originally married by Scots law in 1811, were remarried here in 1814.

The intersection of Regent St. with Oxford St. is called **Oxford Circus**. On the left in the continuation of Regent St. (Nos. 307-311) is the *Polytechnic Institute*, founded in 1882 by Quintin Hogg for the provision of the young with instruction, recreation, and social intercourse. The building dates from 1911.

Cavendish Place leads W. from Regent St. to CAVENDISH SQUARE (Pl.D 4), the gardens of which contain fine trees and a bronze statue (1851) of *Lord George Bentinck* (1802-48), politician. — *Chandos House*, at the N. end of Chandos St. and at the junction with Queen Anne St., on the N. side of Cavendish Square, was built by James Adam about 1770 for the 3rd Duke of Chandos.

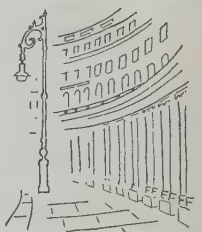
For Harley St., Wimpole St., and the district to the N., see p. 165.

Regent St. is continued N. by the curving LANGHAM PLACE (Pl. D 3). On the right are *St. George's Hall* and *Queen's Hall*. The latter was London's principal concert hall, but both have been gutted by bombs. *All Souls'* was erected by Nash in 1822; the tower, with a sugar loaf steeple which has lost its top as the result of a bomb explosion, provides a terminal feature for Upper Regent St.



Broadcasting House

PORTLAND PLACE, one of the widest streets in London, leading to Regent's Park, was designed by Robert and James Adam in 1778 but not completed according to their ideas. On the right rises the imposing bulk of **Broadcasting House**, the headquarters of the British Broadcasting Corporation ('B.B.C.'), erected in 1929-31. The sculptural group of Prospero and Ariel over the main entrance is by Eric Gill. *Quintin Hogg* (p. 103) is commemorated by a statue (1906) in the middle of the roadway. No. 28 (r.) is the *Royal Institute of Public Health and Hygiene*, with a museum (free; weekdays 10-5, Sat. 10-1). In the roadway here are monuments to *Field Marshal Sir George Stuart White* (1835-1912), defender of Ladysmith (1922), and *Lord Lister* (1827-1912), founder of antiseptic surgery (1924). No. 66 (r.), at the corner of Weymouth St., is the *Royal Institute of British Architects*, by Grey Wornum (1934). PARK CRESCENT (1812) is architecturally the sole relic of Nash's thoroughfare (p. 102). Facing down Portland Place is a statue (1827) of the *Duke of Kent*, father of Queen Victoria.



Park Crescent

COVENTRY STREET (Pl. E 4), E. of Piccadilly Circus, leads to **Leicester Square**, which was laid out c. 1665 and is now surrounded by a farrago of buildings, mostly restaurants

and cinemas: the funereal *Odeon* (replacing the Alhambra Theatre), the *Empire* (replacing the Empire Music Hall), and the *Leicester Square Theatre*. The statue of *William Shakespeare* (1564-1616), in the centre of the gardens, is a copy of the monument in Westminster Abbey. In the corners of the garden are busts of Reynolds, John Hunter, the surgeon (1728-93), Hogarth, and Newton, all of whom lived in or near the square.

Coventry St. is continued on the other side of Leicester Square by CRANBOURN STREET, leading to Charing Cross Road (p. 58) and containing the *Warner Theatre*, a cinema replacing Daly's Theatre, and the *Hippodrome* (1900).

The district known as **Soho**, to the N. of Leicester Square and bounded by Regent St., Oxford St., and Charing Cross Road, retains many houses of the late-17th and 18th centuries. After the Revocation of the Edict of Nantes (1685) it became a favourite quarter of the more aristocratic Huguenots, and it is still inhabited by foreigners in the humbler walks of life, mostly French, Italians, and Swiss. With its numerous foreign restaurants and shops it has a quite un-English air. Street-markets are held in Brewer St. (E. end) and the adjoining Berwick St.

SHAFTESBURY AVENUE (Pl. E 4), an unprepossessing thoroughfare driven through the S. part of Soho in 1886, connects Piccadilly Circus with New Oxford St. It contains numerous dressmakers' and milliners' shops and theatres.

WARDOUR STREET, once synonymous with imitation-antique furniture, is now a centre of the film industry. *St. Anne's*, in Wardour St. and Dean St., was consecrated in 1686 and was very badly damaged in the last war. On the exterior wall of the tower, which was erected in 1802-6, is a tablet with an epitaph by Horace Walpole in memory of Theodore, King of Corsica (Baron Theodor von Neuhof, 1686-1756), who died in poverty close by. Sir Edmund Andros (1637-1714), the harsh governor successively of New York, New England, and Virginia, is buried in the church (no monument), and in the churchyard is the grave of William Hazlitt (1778-1830).

Greek St. runs N. into SOHO SQUARE, which dates from the time of Charles II. (d. 1685) and is still quite pleasant. On the N. side stands a *French Protestant Church* (founded by Edward VI. in 1550), rebuilt in terra-cotta by Sir Aston Webb (1893), and on the E. side is the R.C. church of *St. Patrick*, founded in 1792, rebuilt in 1893. — GOLDEN SQUARE, in the W. part of Soho, in the direction of Regent St., is still, as Dickens put it, "not exactly in anybody's way to or from anywhere" and it still has a "mournful statue, the guardian genius of a little wilderness of shrubs". This represents *George II.* in Roman costume (1753). Dickens placed the abode of Ralph Nickleby in this square, which is now given over to cloth merchants.

At the W. end of Oxford St. and at the N. E. angle of Hyde Park, just outside *Cumberland Gate*, stands the **Marble Arch** (Pl. B C 4), in the style of the Arch of Constantine, erected by John Nash in 1828 at the entrance of Buckingham Palace but removed hither in 1851.

From the open space round the Marble Arch diverge Park Lane (p. 98; S.) and Edgware Road (N.W.).

Bayswater Road (Pl. A B 4), the W. continuation of Oxford St., skirts the N. side of Hyde Park and Kensington Gardens. The residential district to the N. of the park is sometimes known as 'Tyburnia' from its proximity to the site of **Tyburn Gallows**, which stood at the S. end of Edgware Road from 1220 to 1759. The site of 'Tyburn Tree' is marked by a triangular stone in the roadway, close to the 'refuge' and in line with a bronze tablet on the park railings. In 1783 the place of execution was moved to Newgate (p. 131). On the last Sun. in April an R.C. procession from Newgate to Tyburn commemorates the 250 'English Martyrs'. — To the N. of Kensington Gardens stretches the district of **Bayswater**. Farther W., Bayswater Road is continued by *Notting Hill Gate* and *Holland Park Avenue* to *Shepherd's Bush*.

Oxford Street (Pl. C-E 4), one of the principal arteries of traffic between the West End and the City, runs E. from the Marble Arch to Holborn, a distance of 1½ M. Formerly known as Tyburn Road, it derived its present name in 1725 from Edward Harley, Earl of Oxford. It is now the busiest shopping street in London, given over almost entirely to women's fashions. Some of the shops, especially on the N. side, are of vast dimensions.

Portman St. and Orchard St. (l.) lead N. to Portman Square, beyond which Orchard St. is continued by Baker St. (p. 164). At No. 32 Portman Square is the *Witt Library*, Sir Robert Witt's collection of photographs and reproductions of paintings and drawings, which is part of the *Courtauld Institute of Art* at No. 20, a fine Adam house.

Selfridge's, in Oxford St., a great department store, was designed by Daniel H. Burnham of Chicago (1909).

Immediately beyond Selfridge's, Duke St. leads N. to Manchester Square, on the N. side of which is Hertford House, with the *Wallace Collection* (p. 235).

Grosvenor Square, New Bond St., and Hanover Square, to the S. of Oxford St., are described on pp. 99, 96, 103.

Stratford Place, a cul-de-sac on the N. side of Oxford St., opposite Bond St. Station (Pl. C 4), was built in the Adam style in 1774. The house at the end, in the same style, with

a Greek classical exterior designed by Flaxman, was originally erected for Edward Stratford, 2nd Earl of Aldborough, and subsequently became the town house of the Earls of Derby, being known as *Derby House*. Purchased in 1946 by Walter Hutchinson, the publisher (1887-1950), it was opened to the public in 1949 as the National Gallery of British Sports and Pastimes. The collection of about 4000 paintings, drawings, and prints by British artists (including Constable's 'Stratford Mill' or 'The young Waltonians', bought in this house by Mr. Hutchinson for £43,050) is to be sold by auction.

Oxford St. crosses Regent St. at Oxford Circus (p. 103) and ends at *St. Giles' Circus*, as its junction with Charing Cross Road (p. 58) and Tottenham Court Road (p. 167) is officially, but not popularly, known.

New Oxford Street (Pl. E 4, 3), the E. prolongation of Oxford St., was laid out in 1847.

A little to the S., in High St., is *St. Giles-in-the-Fields* (closed 11.30-12.30), by Henry Flitcroft (1731-33), with a steeple 150 ft. high and a good interior. It contains the tombs of George Chapman, translator of Homer (1559 ?-1634; tombstone erected by his friend Inigo Jones), and the poet Andrew Marvell (1621-78), in the N. (l.) aisle.

The district bounded by New Oxford St. and High Holborn (S.), Tottenham Court Rd. (W.), Euston Road (N.), and Southampton Row (E.), is known as **Bloomsbury.** Its wide streets and spacious squares, an excellent example of early town-planning, date chiefly from the period between the late 17th and early 19th centuries. It is now largely a region of boarding houses and hotels (comp. p. 28), but of late years it has become also an intellectual centre, with many publishers' offices.

Bloomsbury St. leads N. from New Oxford St. to Bedford Square (Pl. E 3), which was laid out in 1775-80, probably by Thomas Leverton, and is one of the best-designed squares in London. Its houses are notable for their interior decorations.

Gower Street (Pl. E 3) leads N.W. from Bedford Square and was formed at the same time. At the corner of Keppel St. is the *London School of Hygiene and Tropical Medicine*, established by the Rockefeller Foundation in 1922. At Nos. 62-64 Gower St. is the *Royal Academy of Dramatic Art.*

University College (Pl. E 2), near the N. end of Gower St., was founded in 1826 on a strictly non-sectarian basis, and in 1900 it became a school of the University of London (see below).

Attached to the college is the *Slade School of Fine Arts*, founded in 1871 by the bequest of Felix Slade (1790-1868), art-collector. — The central portion of the buildings in Gower St., with its Corinthian portico and its dome (badly damaged by bombing), is a noble design by William Wilkins (1827-28). The *Flaxman Gallery* beneath the dome comprises original models and drawings by John Flaxman (1755-1826). In the *Science Library* is the skeleton of Jeremy Bentham (1748-1832), preserved in accordance with directions contained in his will. These and other parts of the college may be seen on application to the secretary.

Opposite the college stands *University College Hospital*, rebuilt in 1906, with a medical school (1907).

Montague Place leads E. from Bedford Square, past the N. front of the British Museum (p. 201) and the S. front of the huge building which forms the headquarters of the **University of London** (Pl. E 3). The University, founded in 1836 as an examining board only, became also a teaching university in 1900. Extending from Malet St. to Russell Square, this block of buildings comprises (N. wing) the *Institute of Education*, the *School of Slavonic and East European Studies*, and the *Institute of Historical Research*; the *Senate House* and *Library*; and (E. wing) the *Ceremonial Hall*. The central portion, with a tower 210 ft. high, was begun in 1933, the S. wing in 1936. The architects were Messrs. Adams, Holden and Pearson. Further N., at the S.W. end of Woburn Square (p. 109), is the *School of Oriental Studies*, with Sir Percival David's collection of Chinese ceramics, presented in 1950.

Great Russell Street (Pl. E 3), which skirts the main front of the British Museum, dates, like Bloomsbury Square, to which it leads, from c. 1665-70. Bloomsbury Square, with a statue (1816) of *Charles James Fox* (1749-1806), is dominated by the head offices of the *Liverpool Victoria Friendly Society* (1928). *St. George's*, Bloomsbury Way, built by Nicholas Hawksmoor in 1724, has a stepped steeple crowned with a statue of George I.

From Bloomsbury Square Bedford Place leads N. to Russell Square (Pl. E 3; nearly 6 acres). On the S. side of

the public garden is a statue of the builder of the square, the 5th *Duke of Bedford* (1765-1802), a great agriculturist, with figures of children symbolizing the four seasons, by Sir Richard Westmacott (1809). The W. side is overlooked by the central tower of the University of London building, and on the E. side are the *Imperial* and *Russell Hotels*.

In WOBURN SQUARE (Pl. E 3), adjoining Russell Sq. on the N.W., is *Christ Church*, built by Lewis Vulliamy (1831-32) and containing a reredos (paintings by Burne-Jones) in memory of the poetess Christina Rossetti (1830-94).

In GORDON SQUARE (Pl. E 2, 3) is the *Catholic Apostolic Church* (1851-54). — TAVISTOCK SQUARE (Pl. E 2) adjoins Gordon Square on the N.E. In its N.E. corner stood Tavistock House, where Dickens lived from 1851 till 1860, the period of 'Bleak House', 'Little Dorrit', and 'A Tale of Two Cities'. The site is covered by the headquarters of the *British Medical Association*, built in 1922-29. Woburn House, on the N.W. side of the square, contains the *Jews' College* and the *Jewish Museum*, a selection of liturgical objects (Mon.-Thurs. 2-5, Fri. & Sun. 10-1; free). At the S.E. corner of the public garden is a memorial, by Lutyens (1927), to *Dame Louisa Aldrich-Blake* (1866-1925), the surgeon. — The *Mary Ward Settlement*, at 36 Tavistock Place, was formed in 1897 under the inspiration of Mrs. Humphry Ward's 'Robert Elsmere'.

Guilford St. leads E. from Russell Square past the site of the Foundling Hospital (see below), which was established by Captain Thomas Coram in 1739. The building was demolished in 1926 and the children are now accommodated in the Thomas Coram Schools at Berkhamsted, Herts, which were completed in 1935. A large portion of the grounds here were bought by Lord Rothermere in 1929 for use as a children's park and are now known as *Coram's Fields and Harmsworth Memorial Playground*.

To the W. and E. respectively of Coram's Fields are BRUNSWICK SQUARE and MECKLENBURGH SQUARE (Pl. F 2), both dating from c. 1750. At 40 Brunswick Square, in the N.E. corner, are the new offices of the *Foundling Hospital*, built in 1937 (open free Wed. & Fri., 10-1, 2-4.30). The Court Room and the picture gallery are reproductions, with some of the original decorations, of those in the old hospital. Handel and Hogarth took a great interest in the hospital, and here may be seen the latter's portrait of Coram, his 'March of the Guards to Finchley', and 'Moses brought to Pharaoh's daughter'; the keyboard of Handel's organ, his bust by Roubiliac, his portrait by Kneller, and a fair copy of the score of the 'Messiah'; a cartoon for the 'Massacre of the Innocents' by Raphael; and tokens left with the foundlings (1741-60). Adjoining the offices on the E. is 'Coram's Garden', with a child welfare building, on a site re-purchased in 1936.

Further along Guilford St., at the corner of Doughty St., is *London House*, by Sir Herbert Baker, a centre for men students from the Dominions and Colonies. It occupies the S. side of the Georgian Mecklenburgh Square, and another multi-storied

hostel for women and married students is to be erected on the N. side. The E. side was designed by S.P. Cockerell and Joseph Kay.

Leading S. from Mecklenburgh Square is DOUGHTY STREET, No. 48 in which is **Dickens House** (weekdays 10-12.30, 2-5; closed on bank holidays; 1*s.*), the residence of Charles Dickens from March 1837 till the end of 1839 (tablet). Here were written the latter part of 'Pickwick Papers', the whole of 'Oliver Twist' and 'Nicholas Nickleby', and the beginning of 'Barnaby Rudge'. The house contains numerous books, pictures, and relics of the novelist, and the kitchen is fitted up like that at 'Dingley Dell'.

Lamb's Conduit St. runs S. to Great Ormond St. (early 18th cent.), in which are the *Hospital for Sick Children*, founded in 1852, and the *London Homœopathic Hospital*, founded in 1849. — The quietly attractive QUEEN SQUARE, at the W. end of Great Ormond St., is named after Queen Anne and contains the leaden statue of a queen (probably Charlotte). Here also are the *Italian Hospital* (founded in 1884) and the church of *St. George the Martyr* (1706-23).

The E. prolongation of New Oxford St. is **High Holborn** (Pl. F 3), which soon passes the end of Kingsway (p. 114).

SOUTHAMPTON ROW, opposite, leads N. to Russell Square (p. 108). On the right are the *Baptist Church House* (1903), with a statue of Bunyan on its N.W. angle, and the L.C.C.'s *Central School of Arts and Crafts* (1906-8). — Behind the school is RED LION SQUARE, with the impressive ruins of the bombed church of *St. John the Evangelist*, the masterpiece of J. L. Pearson (1874-78). *Conway Hall* (1929), in the N.E. corner, is the headquarters of the *South Place Ethical Society* (concerts, see p. 41), founded as the 'Philadelphians' by the Rev. Elhanan Winchester in 1793 and formerly at South Place Chapel in the City. — THEOBALDS ROAD runs from Southampton Row to Gray's Inn Road (p. 167). On the left rises a group of tall and massive buildings, which include *Ariel House*, the headquarters of the *Ministry of Civil Aviation*. BEDFORD ROW (r.), the N.end of which has been badly bombed, dates from before 1734 and is almost entirely occupied by solicitors.

On the S. side of High Holborn are the head offices of the *Pearl Assurance Co.* Chancery Lane (p. 126) then diverges on the right and Gray's Inn Road (p. 167) on the left. At *Holborn Bars* (p. 129) we reach Holborn and the City.

8. Strand. Kingsway. Covent Garden

UNDERGROUND. *Trafalgar Square*, on the Bakerloo; *Charing Cross*, on the Bakerloo, Northern, and District; *Strand*, on the Northern; *Temple*, on the District; *Aldwych*, on the Piccadilly; *Holborn*, on the Piccadilly and Central; *Covent Garden*, on the Piccadilly. — Frequent BUSES along the Strand and Kingsway.

The **Strand** (Pl. E F 5, 4), so named from its skirting the bank of the Thames, is the great artery of traffic between the West End and the City. It runs E. from Charing Cross (p. 57), passing *Charing Cross Station* (Pl. E 5) and hotel (p. 27), which were built in 1863. In the yard stands a conjectural copy of Eleanor's Cross (p. 57).

At No. 36 CRAVEN STREET, on the S. side of the Strand, Benjamin Franklin lodged in 1757-62 and 1764-72, when agent to the General Assembly of Pennsylvania (tablet). It is now named *Benjamin Franklin House* and is the seat of the British Society for International Understanding.

On the N. side of the Strand, opposite Villiers St., is *Coutts's Bank* (No. 440; founded in 1692), with which the royal family has banked for over two centuries. *Charing Cross Hospital*, on the same side, a short distance from the Strand, was founded in 1818 and built in 1831. *Rhodesia House*, at the corner of Agar St., was formerly occupied by the British Medical Association (p. 109), which explains the presence on the second floor of eighteen nude figures by Epstein (1908), representing the Birth of Energy.

To the S. of the Strand, opposite the *Adelphi Theatre* (1806; refaced), lay the region known as the Adelphi, built in 1769-73 by the four brothers (Greek 'adelphoi') Adam, whose names are (or were) commemorated in Adam St., John St. (now John Adam St.), Robert St., and William St. (now Durham House St.). In John Adam St. is the *Royal Society of Arts*, established in 1754. The building is an admirable specimen of Robert Adam's work (N. façade by Sir Aston Webb, 1927). The hall on the first floor (10-5, Sat. 10-12) contains six large paintings by James Barry (1777-83) representing the progress of civilization. The massive block of offices opposite, known as *The Adelphi* (1935-38), replaces the Adelphi Terrace, which was built by Robert Adam and was once the home of Robert and James Adam, Garrick, Bernard Shaw, and Barrie. The offices of the *Lancet* at 7 Adam St. are a representative relic of Adam architecture.

On the S. side of the Strand rises *Shell-Mex House*, on the site of the Hotel Cecil, which was sold in 1930 to Shell-Mex Ltd. (see p. 89). Savoy Court (with a statue of Peter, Count of Savoy, p. 112) leads to the *Savoy Hotel* and the *Savoy Theatre* (1881; reconstructed in 1929), where most of the Gilbert and Sullivan operas were produced from 1881 onwards by Richard D'Oyly Carte.

Savoy St. leads S. from the Strand to the *Chapel of the Savoy*, a relic of Henry VII's hospital, dating from 1505-11 but frequently restored and now the chapel of the Royal Victorian Order, which was instituted in 1896. — SAVOY PALACE, which lay between the chapel

and the river, was first built in 1245 and was given by Henry III to his wife's uncle, Peter, Count of Savoy. Burnt by the rebels under Wat Tyler in 1381, it was rebuilt as the hospital of St. John the Baptist by Henry VII in 1505.

Farther E., Wellington St. runs N. from the Strand, past the *Lyceum*, once the home of popular melodrama, now a dance hall, to Bow St. (p. 116). On the S., Lancaster Place, with *Brettenham House* (1931-32), leads past the W. front of Somerset House to Waterloo Bridge (p. 89). At this point Aldwych (p. 113) curves away to the left to rejoin the Strand at St. Clement Danes. The *Gaiety Theatre*, by Norman Shaw (1903), is to be replaced by offices. The Strand passes the S. front of Bush House (p. 114) and then *Australia House*, which was designed by A.M. and A.G.R. Mackenzie (1913-18). Its main entrance is flanked with sculptured groups (Death of Robert Burke the explorer, in 1861; Shearer and Reaper), and above are the Horses of the Sun, by Sir Bertram Mackennal.

Somerset House (Pl. F 4), on the S. side of the Strand, was erected by Sir William Chambers in 1776-86 on the site of a palace which the Protector Somerset began in 1549. The principal façade (bombed), towards the Thames, is 600 ft. in length. The quadrangle contains a bronze group (1780) of George III, leaning on a rudder, with the English lion and, at his feet, Father Thames. The E. wing, containing King's College, was added in 1828 by Sir Robert Smirke, the W. wing, towards Lancaster Place, in 1854-56. The public offices here include the General Register Office (births, marriages, and deaths), the Inland Revenue Valuation Office, and the Probate and Divorce Registry. The register of wills goes back to 1582. — *King's College*, founded in 1829 by members of the Church of England as a counterblast to University College (p. 108) and opened in 1831, occupies the E. wing of Somerset House and has a separate entrance. It is an 'integral part' of the University of London.

In the middle of the Strand, opposite King's College, stands *St. Mary-le-Strand*, the baroque masterpiece and earliest work of James Gibbs (1714-17).

At No. 3 Strand Lane, the narrow opening at 163a Strand, is the so-called *Roman Bath*, a brick plunge-bath with a round W. end, 15½ ft. long, 6¾ ft. broad, and 4½ ft. deep, given to the National Trust in 1948 (adm. free on weekdays 10-12.30). — Essex St., leading S. from the Strand to the Embankment, just beyoud St. Clement Danes, retains some of its late 17th cent. houses.

In the centre of the Strand, at the E. entrance to Aldwych, and opposite the W. front of St. Clement Danes, is the national memorial (1905) to *William Ewart Gladstone* (1809-98), in the robes of the Chancellor of the Exchequer.

St. Clement Danes (Pl. F 4), entirely gutted by bombs, was completed in 1682 from designs by Wren. In the 15th cent. tower (spire, 115 ft. high, added by James Gibbs in 1719) hang the bells of the nursery rhyme ("Oranges and lemons, say the bells of St. Clement's"). The original church on this site probably derived its name from a settlement of Danes in the neighbourhood (comp. below), St. Clement being the patron saint of Danish sailors. *Dr. Johnson* (1709-84) used to worship here, a fact recorded by a statue (1910) outside the E. end of the church.

St. Clement Danes

On the N. side of the Strand rise the **Law Courts**, or *Royal Courts of Justice* (Pl. F 4), a vast but unpractical Gothic pile erected by G. E. Street in 1874-82. The great hall has statues of Street, of Lord Russell of Killowen (1832-90), and of Sir William Blackstone (1723-80; by Paul Bartlett; presented by the American Bar Association in 1924). The entrances to the public galleries are in the towers beside the central gateway.

The Judicature Act of 1873 united all the superior tribunals of the country into a Supreme Court of Judicature, subdivided into a court of original jurisdiction (the High Court of Justice, now including the three divisions of 'King's Bench', 'Chancery', and 'Probate, Divorce, and Admiralty') and a court of appellate jurisdiction (Court of Appeal). A Court of Criminal Appeal was established in 1907. The House of Lords remains the ultimate Court of Appeal, exercising its jurisdiction through its legal members: the Lord Chancellor, peers who have held the position of Lord Chancellor, and certain law lords holding life peerages.

On the opening day of the Michaelmas Law Sittings there are a special service in Westminster Abbey and a Red Mass in Westminster Cathedral, followed by a procession of the High Court Judges at the Law Courts.

In Carey Street, on the N. side of the Law Courts, are the *Bankruptcy Buildings* (whence "to be in Carey Street" has become synonymous with going bankrupt).

Aldwych (Pl. F 4), a road constructed in 1900-5, begins at Wellington St. and extends in a shallow curve towards the N. The name revives the memory of a settlement ('aldwic') of Danes in this vicinity before the Conquest (comp. above).

On the left, forming an architectural entity, are the *Waldorf Hotel* and the twin *Strand* and *Aldwych Theatres*. Opposite is *India House*, by Sir Herbert Baker (1928-30), adjoined by the N. front of *Bush House*, an office block designed by Messrs. Helmle, Corbett, & Harrison of New York (1920-31). This forms the architectural background to Kingsway. Over the Aldwych entrance is a group symbolizing Anglo-American friendship, by Malvina Hoffmann (1925).

Kingsway (Pl. F 4), opened in 1905, a dignified avenue, $^3/_4$ M. long, flanked with shops and offices, runs straight from Aldwych to High Holborn, passing W. of Lincoln's Inn Fields (see below). Beyond the offices of the *Air Ministry* (r.; Adastral House, 1913-14) stands the *Stoll Theatre*, built in 1910 as the London Opera House. Beyond Great Queen St. (p. 115) stands (r.) the R.C. church of *SS. Anselm and Cecilia* (1909), containing fittings (organ, font, Sardinian coat-of-arms, etc.) from the Sardinian Chapel in Sardinia St. The latter, founded in the reign of James II, was attached to the Sardinian embassy in Lincoln's Inn Fields and was the first building to be burned in the 'No Popery' riots of 1780. Benjamin Franklin lodged opposite the chapel while working as a printer in Wild Court, a little to the W.

In Houghton St., at the S. end of Kingsway, is the *London School of Economics and Political Science*, a school of the University of London, founded in 1895. — A 17th cent. shop in Portsmouth St. falsely claims to be the original of Dickens's 'Old Curiosity Shop'.

Lincoln's Inn Fields (Pl. F 4), to the W. of Lincoln's Inn (p. 128), were first laid out in 1618 from the designs of Inigo Jones. Some of the houses are interesting examples of 17-18th cent. domestic architecture, notably, on the W. side, *Newcastle* or *Powis House* (Nos. 66 & 67) and *Lindsey House* (Nos. 59 & 60). The latter, built in the Palladian style in 1640, was subsequently covered with stucco, and is preceded by two brick piers.

In the N. walk are memorials to *Margaret MacDonald* (1870-1911; wife of Ramsay MacDonald), who died at No. 3, and to *Viscount Hambleden* (1868-1928; W.F.D. Smith, head of the firm of W. H. Smith & Son, whose head office, Strand House,

is in Portugal St.). — During the lunch hour public speakers may be heard at the E. corners of the Fields.

The *Royal College of Surgeons*, on the S. side of Lincoln's Inn Fields, founded here in 1800, was built in 1835 and was badly damaged by bombs in the Second World War.

Sir John Soane's Museum, at No. 13 Lincoln's Inn Fields, on the N. side, consists of the house and collections of the architect Sir John Soane (1753-1837). No. 13 was rebuilt by him, and Nos. 12 and 14 are also his work. The museum, a record of the contemporary art of Soane's lifetime, has been kept as he left it at the time of his death. The house is open free Tues.-Sat. 10-5; closed Sun., Mon., bank holidays, and in August.

The Dining Room and Library, now a single room, with ceiling-paintings by *Henry Howard* (1790-1847), contain *The snake in the grass, by *Reynolds* (replica in the Tate), the Cawdor Vase, and a portrait of Soane by *Lawrence*. — In the Hogarth Room the chief works are **The Rake's Progress, a series of eight paintings, and *The Election, a series of four, by *William Hogarth;* drawings by *G. B. Piranesi* (1720-78) and his son, *Francesco* (1756-1810); a water-colour by *Turner* (Kirkstall Abbey); and drawings and designs by *Soane*. — In the Basement are the *Sarcophagus of Sethos or Seti (c. 1300 B.C.), father of Ramses the Great, discovered in the valley of Bibân el-Mulûk in 1817; models by *Flaxman* (including Britannia) and *Thomas Banks;* etc. — Reascending, we pass beneath the Dome, with a bust of Soane by *Chantrey*, into the New Students' Room: *View on the Grand Canal at Venice, by *Canaletto;* *Adm. Tromp's barge entering the Texel after his defeat of Blake in 1652, by *Turner;* a water-colour by *Turner* (Valley of Aosta); *Watteau's* 'Les Noces'; a head from one of *Raphael's* cartoons and a copy of two heads from another, by *Flaxman;* and models by *Flaxman*. — The South Drawing Room, overlooking Lincoln's Inn Fields, contains (in a show-case on the right) two sketch-books of *Reynolds;* etc. — In the North Drawing Room is the Capecelatro collection of gems and intaglios. — Soane's library comprises in all 8000 vols., mainly architectural and antiquarian, and some thousands of architectural drawings of the 16-19th centuries.

Great Queen Street (Pl. F 4) runs S. W. from the N.W. corner of Lincoln's Inn Fields, crosses Kingsway, and ends in Drury Lane. *Freemasons' Hall*, near Drury Lane, is the London headquarters of the masonic craft; it includes the hall of 1775 and new buildings of 1927-33, with a tower 200 ft. high.

Drury Lane (Pl. F 4), running S. from High Holborn to Aldwych, contains the **Theatre Royal, Drury Lane** (main entrance in Catherine St.). The first house on the site was opened by the King's Company in 1663; the present building, the fourth on the site, was opened in 1812 (auditorium reconstructed in 1922). Among the names associated with Drury Lane are Nell Gwyn (who sold oranges in the theatre before she became an actress), Garrick, Sheridan, John Kemble, Sarah Siddons, Edmund Kean, and Macready. The theatre is now devoted mainly to spectacular dramas and musical comedies, with Christmas pantomime as its speciality. Inside are

statues of Shakespeare (one in metal, by John Cheere, 1787), Garrick, Kean, and Balfe, and a relief-portrait of Sir Henry Irving.

Great Queen St. is continued by Long Acre (Pl. E F 4), which is mainly devoted to the wholesale fruit-trade.

To the S. of Long Acre diverges Bow Street (Pl. F, 4), so called, according to Strype, "as running in the shape of a bent bow". On the right is the **Royal Opera House, Covent Garden.**

The first theatre on the site was built in 1732, the present one in 1856-58, by Edward M. Barry. The statues and reliefs by Flaxman and Rossi on either side of the portico are relics of the former building. Since 1847 Covent Garden has been the home of opera in England, and of recent years it has also given hospitality to the Sadler's Wells Ballet (comp. p. 140).

Adjoining (l.) is the *Floral Hall*, used as a foreign fruit market. Nearly opposite is *Bow Street Police Court*, which gave its name to the 'Bow Street Runners', the precursors of the modern detective. The first court house here was opened in 1749.

Russell St., a little further S., leads W. from Bow St. to *Covent Garden Market* (Pl. F 4), the principal vegetable, fruit, and flower market in London. It is at its busiest between 6 and 9 a.m.

The name is supposed to derive from the 'Convent Garden' belonging to the monks of Westminster. The 1st Earl of Bedford received these lands from the Crown in 1661. The property was sold by the Duke of Bedford in 1913. The square, once a fashionable place of residence, was planned for the 4th Earl by Inigo Jones, of whose 'piazza' (c. 1631) the loggia opposite the end of James St. (on the N. side) is a relic. The market buildings were erected in 1831.

The church of **St. Paul** (Pl. E 4; entrance at the W. end), the first post-Reformation church of any size to be erected in London, was built in 1631-38 by Inigo Jones, who, when asked to design "something not much better than a barn", replied, "You shall have the handsomest barn in Europe". It was rebuilt by Thomas Hardwick on the old lines, after a fire in 1795.

Samuel Butler (1612-80), Sir Peter Lely (1618-80), Wycherley (1640?-1716), and Grinling Gibbons were buried here. Inside are memorials to Dr. Thomas Arne (1710-78), composer of 'Rule Britannia' (N. wall, near the W. end), and Charles Macklin (1697?-1797), actor (S. wall). Also on the S. wall, near the altar, is a silver casket containing the ashes of Dame Ellen Terry (1848-1928).

II. THE CITY

9. Fleet Street. St. Paul's Cathedral

UNDERGROUND. *Temple* and *Blackfriars*, on the District; *Aldwych*, on the Piccadilly Line; *St. Paul's*, on the Central Line. — Frequent BUSES in Fleet St. and Ludgate Hill. — WATERBUSES (p. 34) at *St. Paul's*.

The boundary between the Strand and Fleet St. (and between the West End and the City) is marked by the unprepossessing *Temple Bar Memorial* (Pl. G 4), which has statues of Victoria and Edward VII (as Prince of Wales) and is surmounted by the City griffin.

This memorial was erected in 1880 to mark the site of *Temple Bar*, a city gateway first mentioned in 1301 and rebuilt by Wren in 1670-72. Until 1772 the heads of criminals used to be exhibited on iron spikes at the top of the gate. It was removed in 1878 and has been re-erected at Theobald's Park, near Waltham Cross (p. 296). When the sovereign visits the City on state occasions, he halts at Temple Bar to receive from the Lord Mayor the symbolic City sword, which he thereupon returns.

Fleet Street (Pl. G 4), mentioned in 1228 as 'Fleet Bridge Street', derives its name from the Fleet River, which now flows in a sewer under Farringdon St. It is celebrated for its newspaper offices, and many literary associations cluster round its courts and byways.

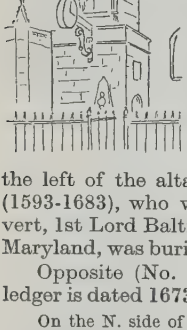
The printing offices are in the side-streets. The morning papers are printed from 9 p.m. to midnight, in time for the newspaper trains to the provinces. The 'Late London' editions of the morning papers are followed by the early ('Lunch') editions of the evening ones, so that there is scarcely a moment in the twenty-four hours when the machinery is silent.

Close to Temple Bar, on the S. (r.) side of Fleet St. (No. 1), stands *Child's Bank*, which claims to be the oldest in London (comp. Martin's, p. 146). About 1671 Sir Francis Child became a partner in the banking firm which adopted his name. In 1924 it was amalgamated with Glyn, Mills & Co. (p. 147).

On the right, farther on, Middle Temple Lane leads under a gate house, built by Wren in 1684, to the **Temple** (p. 125). No. 17 Fleet St. (opposite Chancery Lane), over the gateway to Inner Temple Lane, is a timbered house of 1610-11, restored in 1900-6. *Prince Henry's Room*, on its first floor, was probably the council chamber of the Duchy of Cornwall under Henry,

eldest son of James I. It has an elaborate Jacobean plaster ceiling and, on the W. wall, some of the original panelling (weekdays 10-1 & 2-5; free). — The *Cock Tavern* (No. 22), built in 1887, has some of the 17th cent. fittings from the original establishment (1549), which was on the other side of the street.

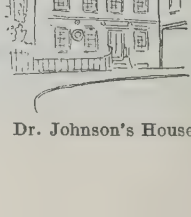
St. Dunstan-in-the-West, on the N. side of Fleet St., first mentioned in 1237, was rebuilt in 1829-33. Its fine Gothic tower (130 ft.) was copied from the 'Boston Stump' in Lincolnshire. The statue of Queen Elizabeth (1586) over the vestry door to the E. and the stone figures of King Lud and his two sons within it (also of 1586) came from the Ludgate (p. 119). The clock and striking figures date from 1671, the bells from 1738-39. A bronze bust immediately below them commemorates Lord Northcliffe (1865-1922), founder of the 'Daily Mail'. In 1895 a tablet on the right of the entrance and a window on the left of the altar were set up in memory of Isaak Walton (1593-1683), who was a vestryman of the parish. George Calvert, 1st Lord Baltimore, father of the founder of the colony of Maryland, was buried here in 1632.



Opposite (No. 37) is *Hoare's Bank*. Its earliest surviving ledger is dated 1673.

On the N. side of Fleet St., beyond Fetter Lane, are *Red Lion Court*, with Messrs. Taylor & Francis's old printing house at its head; *Johnson's Court*, where Dr. Johnson lived from 1765 to 1776, and *Bolt Court*, where he lived from 1776 till his death in 1784 (both houses demolished); and *Wine Office Court*, in which is still the famous old chop-house known as the *Old Cheshire Cheese*, frequented, according to the tradition of the house, by Dr. Johnson, Goldsmith, and Boswell.

No. 17 in GOUGH SQUARE (Pl. G 4), reached by any of the three last-named courts, is **Dr. Johnson's House**, where he lived in 1748-1759 and where his wife died in 1752 (tablet; weekdays 10.30-4.30 or 5; 1*s*.). Dating from the late 17th cent., it contains Johnson relics and the attic in which Johnson and his assistants laboured at his Dictionary.



Dr. Johnson's House

Many newspapers have their offices in Bouverie St. and Whitefriars St., on the S. side of Fleet St. A tablet just inside No. 30 Bouverie St. (*News of the World*) indicates the site of the *Whitefriars*, a house of Carmelites founded in 1241 and dissolved in 1538. No. 10 is the office of *Punch*, which was founded in 1841. Some of the machinery at

the office of the *Daily Mail* (Northcliffe House) is visible from the pavement of Tudor St.

On the N. side of Fleet St. are the offices of the *Daily Telegraph & Morning Post*, built in 1930. The 'Daily Telegraph', the first London daily penny paper, was founded by Joseph Moses Levy in 1855. The conspicuous glass building on the same side, farther on, is the office of the *Daily Express* (1931). On the outside of the *News-Chronicle* offices, opposite, is a bronze bust of the journalist and politician *Thomas Power O'Connor* (1848-1929), affectionately known as 'T.P.' No. 85 (r.) is *Reuter's*.

On the S. side of Fleet Street St. Bride's Avenue leads to **St. Bride's** (i.e. Brigid; Pl. G 4), a church rebuilt by Wren in 1670-84. The body of the church was gutted by a bomb on 29 Dec. 1940, but Wren's steeple, of 1701-3, "a madrigal in stone", 223 ft. high, still stands intact.

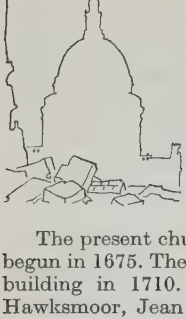
This church was the burial-place of the novelist Samuel Richardson (1689-1761), who was a master printer in the neighbouring Salisbury Square; of Richard Lovelace, the poet (1618-58); and of the printer Wynkyn de Worde (d. 1534 ?), Caxton's assistant, who set up Fleet Street's first printing press in 1501. A tablet on the 'White Swan' in Salisbury Court (a turning off Fleet St.) marks the site of Pepys's birthplace.

Bride Lane, passing to the left of St. Bride's, debouches in New Bridge Street, which connects Blackfriars Bridge with Ludgate Circus. On the W. side stood the palace of *Bridewell* (i. e. St. Bride's Well), which in 1533 became a place of correction for vagrants and prostitutes. It was pulled down in 1864. At No. 14a New Bridge St. is the entrance, surmounted by a bust of Edward VI, to the offices of *Bridewell Royal Hospital* and of Bethlem Royal Hospital (p. 195). The former is now a charity maintaining King Edward's School for boys at Witley, Surrey.

Fleet St. ends on the E. at Ludgate Circus. Ludgate, the principal gate in the W. wall of London, was demolished in 1760. On the N.W. side of the Circus a bronze tablet, with a portrait, has been set up to the memory of *Edgar Wallace*, who was a war correspondent before he became a writer of 'thrillers'. He died in Hollywood in 1932.

Farringdon Street leads N. from the Circus to Smithfield. The *Congregational Memorial Hall* (r.), in the Gothic style (1874), stands on part of the site of the notorious *Fleet Prison*, described in 'Pickwick Papers'.

Ludgate Hill (Pl. G 4) ascends E. to St. Paul's, passing (l.) *St. Martin within Ludgate*, one of Wren's churches, rebuilt in 1677-87 (open 11-3, not Sat.). Its slender spire shows up well against the dome of St. Paul's.



**St. Paul's Cathedral (Pl. H 4), London's most prominent building, stands in the heart of the City, at the top of Ludgate Hill. It is the cathedral of the Bishop of London and "the parish church of the British Empire."

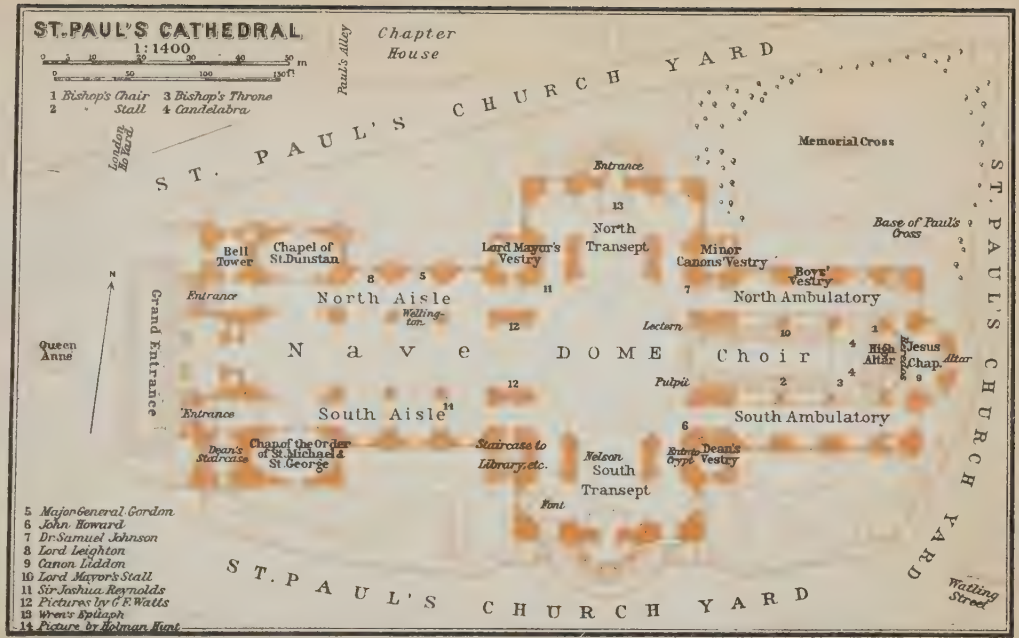
The first church on this site was built in the early 7th cent., a second at the end of the century, a third in the 11-12th centuries. This last edifice, 'Old St. Paul's', destroyed by the Great Fire of 1666, was the burial-place of a long series of illustrious persons.

The present church, designed by *Sir Christopher Wren*, was begun in 1675. The choir was completed in 1697, the rest of the building in 1710. Among Wren's assistants were Nicholas Hawksmoor, Jean Tijou, Grinling Gibbons, C.G. Cibber, and Francis Bird.

St. Paul's, which resembles St. Peter's at Rome though on a much smaller scale, is in the form of a Latin cross. It is 515 ft. in length and 102 ft. broad, and the transept is 250 ft. long. The inner dome is 225 ft., the outer, from the pavement to the top of the cross, 366 ft. $4^1/_2$ in. in height. The diameter of the drum beneath the dome is about 112 ft., of the dome itself 102 ft. (36 ft. less than that of St. Peter's).

The German air attacks of the Second World War have cleared of buildings a vast area to the N. and E. of the cathedral, so that the beauty of the exterior can now be better appreciated. Amid this destruction St. Paul's survived, though serious damage was done to the choir and high altar on 10th Oct. 1940 and to the N. transept on 16th April, 1941.

Exterior. It is interesting to note the peculiar union of classic details and style with the essentially Gothic structure of St. Paul's. It has aisles lower than the nave and surmounted by a triforium, just as in regular Gothic churches. But the triforium, though on a large scale, is not shown from the nave, while the lowness of the aisles is dissimulated on the outside by masking walls, which preserve the classical appearance and conceal the flying buttresses. Outside the West Front, towards Ludgate Hill, is a statue of *Queen Anne*, a replica of the original of 1712, with England, France, Ireland, and America at her feet. On the apex of the pediment, which contains a relief of the Conversion of St. Paul, by Bird, is a statue of St. Paul, with St. Peter and St. James (?) on the right and left. On each side of the façade is a campanile tower, with statues of



after F. Chatterton

Wagner & Debes' Geogl. Estabt. Berlin

the Evangelists at the angles. The S. tower contains the largest bell in England ('Great Paul'; 17 tons), cast in 1882 and rung daily for five minutes at 1 p.m. — The finely proportioned **Dome is considered by some to be surpassed in beauty only by that of St. Peter's.

Admission. The church is open daily from 9 a.m. to 5 or 6 p.m. The entrances are on the W. and S. The nave and transepts may be inspected, free of charge, at any time, except during divine service, which is held on weekdays at 8 a.m., 10 a.m. (12.30 p.m. on Wed. and Fri.), and 4 p.m. Sunday services at 8, 10.30, 3.15, and 6.30. Tickets admitting to the Library (6*d.*), Whispering Gallery, and Stone Gallery (6*d.*) are obtained in the S. aisle, to the Crypt (6*d.*) at its entrance. All these are open on weekdays 10.45-3.20 and, in summer, 4.45-5.30, except on Wed. and Fri., when they are closed between 12 and 1.30. — On St. Paul's Day (25 Jan.) a selection from Mendelssohn's 'St. Paul' is performed with orchestra and choir; and Bach's Passion Music is given on the Tuesday of Holy Week.

The Interior is imposing from the beauty and vastness of its proportions, but strikes one as somewhat bare. It is probable that Wren intended some portions to be adorned in colour, but with the exception of Thornhill's grisailles practically nothing was done in this direction until about 1860. Some further decoration of the dome was carried out in 1894, and the decoration of the choir was completed in 1897.

The numerous monuments (largely of naval and military officers), which make St. Paul's a national Temple of Fame (though second to Westminster Abbey), are rarely of artistic value.

The usual entrance is at the W. end, by the doors on either side of the Grand Entrance.

North Aisle. On the left, at the W. end, is the entrance to All Souls' Chapel, fitted up as a memorial to *Field Marshal Earl Kitchener* (1850-1916), who went down off the Orkneys with H.M.S. Hampshire. — Beyond *St. Dunstan's Chapel* are memorials to *Lord Leighton* (Pl. 8) and *General Gordon* (Pl. 5).

R., beneath the central arch of the aisle: *Monument to the *Duke of Wellington*, the masterpiece of Alfred Stevens (d. 1875).

L. *Earl Roberts*, by Blomfield (1923), with a bust by Tweed.

North Transept. L. *Sir Joshua Reynolds* (Pl. 11). Then a series of monuments to 18-19th cent. admirals and generals. — L. *Dr. Johnson* (Pl. 7).

The Dome is adorned with eight scenes from the life of St. Paul, painted in grisaille by Sir James Thornhill (1715-21). They are better seen from the Whispering Gallery. The eight mosaics in the spandrels of the dome were designed by Watts, A. Brittain, and Alfred Stevens. On the lower quarter-domes at the shorter sides of the octagon supporting the dome are four mosaics by Sir William B. Richmond (comp. below). — The Organ, originally built by Father Smith in 1694-97, has been considerably extended. The *Carvings on the case are mainly by Grinling Gibbons.

The entrance to the Choir is on the S. side, beyond the marble pulpit. The S. ambulatory contains monuments to high ecclesiastics. — In a niche in the S. wall is an effigy of *Dr. John Donne*, the poet, Dean of St. Paul's from 1621 till his death in 1631, by Nicholas Stone.

The Jesus Chapel, in the apse behind the high altar, is to be an American Memorial Chapel. A marble lectern will bear a book containing the names of members of the American forces who were killed while based on Britain during the Second World War.

The *Choir Stalls are by Gibbons. Of the wrought-iron *Screens enclosing the presbytery, those in the E. bay are by Tijou. The vaulting and walls of the choir are decorated in glass mosaic from designs by Richmond, but few of the details can be distinguished from below.

We quit the choir at the point where we entered it.

South Transept. Beyond the memorial to *Captain Scott* is the entrance to the crypt (p. 123). In the central portion of the transept, against the W. piers, is Flaxman's *Monument to *Nelson*.

South Aisle. Immediately left is the door of the staircase to the library, etc. Holman Hunt's 'Light of the World', on the first pier on our right, is a replica of the painting at Keble College, Oxford. — The chapel at the S.W. end of the nave has been used since 1906 as the chapel of the Most Distinguished Order of St. Michael and St. George, founded in 1818 and now specially associated with the Colonial empire (annual service on St. George's Day, 23 April).

Upper Parts of the church (entrance, see above; adm., see p. 121). Ascending 143 shallow steps, we reach the trifo rium gallery, in which, as in the library (above the S.W. chapel) and the trophy room (over the N.W. chapel), are exhibited objects

illustrating the history of the cathedral. The S.W. tower contains a self-supporting, winding staircase called the **Geometrical Staircase* (for adm. apply to a verger), *Great Paul* (p. 121), and the *Clock* (1708). The mural tablet in honour of Wren, in the gallery over the N. aisle, was presented in 1924 by the Architectural League of New York.

From the triforium gallery we ascend to the WHISPERING GALLERY (260 steps from the floor of the church), with fine railings by Tijou. A whisper uttered by the wall on one side of the gallery is audible near the wall on the other side, a distance of 108 ft. in a direct line or 160 ft. round the semicircle. This is the best point of view for Thornhill's paintings, and from it we obtain also a survey of the interior of the church.

A further flight of 118 steps ascends to the outer *STONE GALLERY, which runs round the foot of the dome and commands a wonderful view of London. The view is still more extensive from the GOLDEN GALLERY above the dome and at the foot of the lantern, to which a winding staircase ascends inside the roof. The BALL on the lantern is 45 ft. higher (616 steps from the floor of the church).

On the E. side of the S. transept we find the door leading down into the *CRYPT, which extends under the entire church. At the foot of the staircase (r.), a bust of *Sir John Macdonald* (1815-91), premier of Canada. Straight in front is the S. choir-aisle, in the last recess of which is the plain tombstone of *Sir Christopher Wren* (1632-1723); on the wall above, the famous inscription "Lector, si monumentum requiris, circumspice". A mural tablet left of the altar in the S. aisle commemorates the painter *Edwin Austin Abbey* (1852-1911; a native of Philadelphia). In the pavement are the tombs of many other artists, which have earned the name of 'Painters' Corner' for this part of the crypt. Among these is *J.M.W. Turner*, buried at his own request near *Sir Joshua Reynolds*.

The E. end of the central aisle is the chapel of St. Faith. In front of the altar rails lies *Sir Arthur Sullivan*. The bronze crucifix commemorating *John Singer Sargent* (1856-1925) was originally made by him for Boston Library.

The W. portion of the crypt is shut off by railings. The sarcophagus of the *Duke of Wellington* is a huge block of Cornish porphyry, resting on a granite base. On the floor, behind a memorial to *Florence Nightingale* (1820-1910), are monuments

to *Admirals Jellicoe* (1859-1935) and *Beatty* (1871-1936). Farther W., the tomb of *Lord Nelson*, who is interred exactly under the centre of the dome, in a coffin made of part of the mainmast of the French flagship 'L'Orient', blown up at Aboukir. The black marble sarcophagus, the work of Benedetto da Rovezzano, was originally ordered for himself by Cardinal Wolsey (comp. p. 292). In a recess to the right, the grave of *Lord Roberts*. A bay to the S.W., beyond the tomb of *Lord Napier*, contains (l.) a *Bust of the writer *W. E. Henley*, by Rodin, and a bust (after Houdon) of *George Washington*, presented in 1921 by the American people. The car (cast from captured guns) at the extreme W. end of the crypt was used at Wellington's funeral. The bust of *T. E. Lawrence* (of Arabia) is the work of Eric Kennington.

St. Paul's Churchyard has been converted into gardens. Close to the N.E. angle of the choir stood *Paul's Cross*, where sermons were preached, papal bulls promulgated, heretics made to recant, and witches to confess. In 1910 a memorial with a bronze figure of St. Paul was erected on the site.

The former *Chapter House*, on the N. side of the cathedral, was built by Wren in 1712-14 but was gutted in the war.

Dean's Court, near the S.W. corner of the cathedral, leads S., past the charming *Deanery* (by Wren, 1670), to the *Choir House*, with a choristers' school (1874), in Carter Lane.

Bombing has left hardly a trace of Paternoster Row, which runs parallel with the N. side of St. Paul's Churchyard. So called from the rosaries formerly sold in it, it was long the seat of the publishers and booksellers. A gateway in Amen Corner, at the W. end of Paternoster Row, admits to *Amen Court*, a peaceful precinct containing the residences of the canons, minor canons, and organist.

The badly bombed *Stationers' Hall*, dating mainly from c. 1670, is situated in the narrow Stationers' Hall Court, which leads from Amen Court to Ludgate Hill. The Stationers' Company was mentioned as early as 1357, and its possessions include Benjamin Franklin's composing stick.

10. Inns of Court

Underground. For the Temple: *Temple*, on the District. For Lincoln's Inn and Gray's Inn: *Chancery Lane*, on the Central Line. — Frequent Buses along the Strand, Fleet St., and Holborn.

The Inns of Court, societies for the study and practice of the law, are four in number: the *Inner Temple* and *Middle Temple*, on the S. side of Fleet St.; *Lincoln's Inn*, in Chancery Lane; and *Gray's Inn*, in Holborn. They came into existence in the 13th cent., taking the place of the clerical schools of law, and were so called because they afforded residence to their

members. They possess the exclusive privilege of admitting persons to practise as barristers in England and Wales, and each is governed by its senior members, termed 'benchers'. The inns are enclosed precincts, with picturesque courtyards surrounded by blocks of buildings, let out to barristers as 'chambers' or offices. Each has its dining hall, chapel, library, and common room, like the colleges at Oxford and Cambridge. Students have to pass examinations and keep twelve law terms (eating a certain number of dinners in hall in each term) before they are 'called to the bar', i.e. become barristers. The leading barristers are known as King's (or Queen's) Counsel, and are appointed by the Crown. They wear silk instead of stuff gowns; hence, on his appointment as 'K.C.' (or 'Q.C.'), a barrister is said to 'take silk'.

The Inns of Chancery have had no connection with the law since the 18th century. The Serjeants' Inns were abolished in 1877.

The **Temple** (Pl. G 4) comprises two inns of court, the Inner and the Middle Temple, so called from their geographical relations to the City (the name of the 'Outer Temple', originally a piece of land outside the city boundary, is now appropriated by a block of offices in the Strand). The Temple was originally the English headquarters of the Knights Templars, who removed hither from Holborn early in the reign of Henry II (1154-89). The buildings suffered very severe damage by aerial bombardment in 1940, 1941, and 1944.

The Knights Templars were a religious and military order founded in 1119 at Jerusalem to protect the Holy Sepulchre. After the dissolution of the order in 1312, the Temple was granted in 1324 to the Knights of St. John (p. 139), who shortly afterwards leased it to the students of common law.

The crest of the Inner Temple is Pegasus, a winged horse; of the Middle Temple the Agnus Dei, a lamb and flag. Middle Temple Lane is roughly the dividing line between the two inns.

Inner Temple Lane, leading from Fleet St. under Prince Henry's Room (p. 117), soon brings us to the **Temple Church** (St. Mary's), possessed in common by the two Inns of Court. It is divided into two parts, the 'Round' and the 'Oblong' or choir. The round church or nave, in the late Norman style and admirably enriched, was built after the model of the Church of the Holy Sepulchre at Jerusalem and was consecrated in 1185 by Heraclius, Patriarch of Jerusalem (comp. p. 139). This is one one of the five 'round' churches surviving in England. The chancel, rebuilt in the E.E. style, was consecrated in 1240. The whole church was subjected to a drastic restoration in 1840-42 and was unroofed and badly damaged by bombing in 1941. In 1950 it was once again being restored.

The church is entered from the W. porch by a recessed Norman Doorway. In the Round Church were nine monuments of Associates of the Temple (12-13th cent.), of which only one has survived the bombing.

Lamb Building, in the centre of Tanfield Court, the *Cloisters* to the W., the S. side of Pump Court (c. 1680), and the *Inner Temple Hall* and *Library* were destroyed by enemy action. A new headquarters building for the Inner Temple has been designed by Sir Hubert Worthington, the new Cloisters by Edward Maufe,

We pass through an archway on the E. side of Tanfield Court into King's Bench Walk, with handsome chambers rebuilt in the late 17th century. *Paper Buildings* (r.) date from 1848. On the other side of them lie the *Inner Temple Gardens*. Either here or in the Middle Temple Gardens, adjacent, were plucked, according to Shakespeare (Henry VI, Part I, ii, 4), the white and red roses assumed as badges of the houses of York and Lancaster in the Wars of the Roses.

We proceed W., along the former Crown Office Row (completely destroyed), where Charles Lamb was born in 1775, the son of a barrister's clerk, and Thackeray had chambers, to Middle Temple Lane.

Brick Court dates from c. 1679. At No. 2 (badly damaged) Oliver Goldsmith lived from 1768 till his death here in 1774; beneath him lived the studious Blackstone, who complained bitterly of the noise made by his "revelling neighbour".

***Middle Temple Hall** (open c. 10-12.30 and 3-5, in vacation 10-5), built in 1562-73, was badly damaged in the late war but was restored in 1949. The interior has a double hammer-beam *Roof and a carved oak *Screen. Among the portraits are Charles I, attributed to Van Dyck, and Charles II, attributed to Kneller. The heraldic glass dates from 1540 onwards. The serving table is said to have been made from the timbers of Drake's ship 'The Golden Hind'. 'Twelfth Night' was acted here on 2 Feb. 1602 by Shakespeare's own company.

Fountain Court is where Ruth Pinch used to meet her brother Tom (in 'Martin Chuzzlewit'). — New Court, built in 1676, has an entrance (the 'Little Gate', c. 1690) from Devereux Court, which leads into Essex St. (p. 112).

Chancery Lane (Pl. F G 3, 4), leading N. from Fleet St. to High Holborn, is largely occupied by solicitors, law stationers, and patent agents.

On the right, extending E. to Fetter Lane, is the **Public Record Office** (Pl. G 4), for the custody of legal records and state papers, a fireproof edifice in the Tudor style, the E. part of which was erected in 1856-70, while the W. part, facing Chancery Lane, was added in 1896-1900. The latter covers what used to be the Rolls Office.

The Search Rooms are open to the public from 9.30 a.m. to 3.30 p.m. (not Sat.).

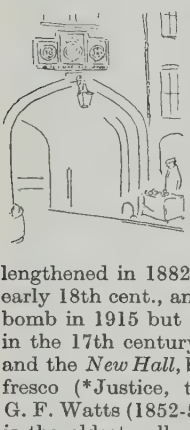
The entrance to the *Record Office Museum (open free Mon.-Fri., 1-4) is inside the archway in Chancery Lane, on the left. The Supplementary Exhibition Room contains varying exhibitions, at present *Treaties* dating from 1197 to 1934: left, proposed treaty of union between England and Scotland (1604); treaty of perpetual alliance between England and Portugal (1386); Treaty of Amiens (1802); Treaty of Paris, ending the American War of Independence (1783); General Treaty of the Congress of Vienna (1815); Articles of the Peace of Vereeniging, which ended the Boer War (1902).

The museum proper, established in 1902, occupies a room equal in size to the old *Rolls Chapel* and on its exact site. In their original position on the N. wall are two monuments to former Masters of the Rolls: Edward, Lord Bruce of Kinloss (d. 1611), and *Dr. John Yong or Yonge (d. 1516), the latter by Torrigiani. By the entrance is the monument of Richard Alington of Lincoln's Inn (d. 1561) and his wife (d. 1603). In the central window on the S. side are four panels of heraldic glass from the old chapel, executed in 1611; of those in the adjoining window on the right the first is modern, the others date from 1660, 1719, and 1691. The statue of George I in the S.W. corner formerly stood in the Rolls Court. — In the centre is the **Domesday Book*, in two parchment volumes of different sizes, containing the results of a statistical survey of England made in 1086 by order of William the Conqueror. — Case B: Receipt-book of the reign of Henry VII, with that careful king's sign-manual to each entry (1489-95). Case C: Indictment of Sir Thomas More for high treason (1535). Case E: Treaties between Henry VIII and Francis I. Case H: Letters patent of John Balliol notifying that he had sworn fealty to Edward I as sovereign lord of Scotland (1292). Case I: royal seals. Case K: Despatches from Lieut. Bligh reporting the mutiny on the 'Bounty' (1789); Log of the 'Victory' recording the battle of Trafalgar; Despatch recording the battle of Waterloo, signed by Wellington. Case L: Treaty affirming the independence of Belgium (1839; the famous 'scrap of paper'); the Doullens agreement conferring the unified command of the Allied armies on Marshal Foch (26 March, 1918). Case M: Map of New York in 1700; the Olive Branch petition to George III from Congress (1775). In the drawer below: Letter from Washington to his "great and good friend" George III (1795). — On the pedestal is a collection of autographs of distinguished men from William of Wykeham (1366; No. 1) and Chaucer (1389; No. 3) onward. Also, 58. Anonymous letter to Lord Monteagle, which led to the discovery of the Gunpowder Plot (1605; p. 63); 59 & 61. Signatures of Guy Fawkes, the latter believed to have been written after torture. On the double pedestal, among the upper frames: A 1/1. Cranmer's dispensation for the marriage of Henry VIII and Jane Seymour; A 3/1. Round robin from Walloon emigrants, promising to inhabit Virginia (1621); A 3/2. Signature of Shakespeare (1612); A 6/2. Washington's map of the Ohio (1753-54). Lower Frames: B 1/2. Plan of the Kirk o'Field, illustrating the murder of Lord Darnley; B 5/4-6. Letters of Nelson. — Wall frames: O. *Indulgence issued by the Abbot of Abingdon (13 Dec. 1476) and printed by Caxton, the earliest known piece of printing done in Eng-

land. T. Bull of Pope Clement VII (1524) confirming to Henry VIII the title of 'Defender of the Faith'. U. Certificate of registration of the birth of Virginia Dare, the first child born of European parents in North America (18 Aug. 1587). V. Conveyance by Indians to King William III. (1701).

Opposite are the premises (1831-32) of the *Law Society*, which controls the admission of solicitors.

Lincoln's Inn (Pl. F 4), the third of the Inns of Court, may have derived its name from its protector Henry de Lacy, Earl of Lincoln (d. 1311), or from one Thomas Lincoln, a serjeant-at-law of the time of Edward III (1327-77). Its records begin in 1422. The gatehouse in Chancery Lane was built in 1517-18. The halls and chapel are shown by the porter (gratuity). The **Old Hall*, dating from 1489-92 (S. bay of 1623) and carefully reconstructed in 1926-28, has an old oak roof, new linen-fold panelling, a carved oak screen of 1623, and a painting by Hogarth (1748) of St. Paul before Felix. The *Chapel* was erected in the Gothic style by Inigo Jones in 1620-23 but was lengthened in 1882; it contains old oak pews, a pulpit of the early 18th cent., and 17th cent. glass (shattered by a Zeppelin bomb in 1915 but since restored). New Square was built late in the 17th century. On the right are a war memorial (1921) and the *New Hall*, built in 1843-45. The latter contains a huge fresco (*Justice, the Hemicycle of Lawgivers) painted by G. F. Watts (1852-59). The adjoining *Library*, founded in 1497, is the oldest collection of books in London. Stone Buildings, to the N., date from 1756. Lincoln's Inn Fields, see p. 114.



Near the end of Chancery Lane are (r.) Southampton Buildings, in which is the *Patent Office* (Pl. G 3), which grants letters patent for new inventions and registers trade marks and designs. Its library is the finest collection of scientific and technical works in the country.

Chancery Lane ends at High Holborn (p. 110), at a point a little N. of which is **Gray's Inn** (Pl. F 3), which once paid rent to the Lords Grey of Wilton and has existed here as a school of law since the 14th century. It is entered from High Holborn (No. 21) or from Gray's Inn Road. The early Elizabethan hall, the chapel (rebuilt in 1698), and the library were bombed in 1941 and are being rebuilt. In South Square

is a statue (1912) of *Francis Bacon* (1561-1626), the most eminent member of the Inn, who was made Lord Chancellor in 1618. Most of the sets of chambers date from the late 17th century.

11. Holborn. Newgate Street. Cheapside. Guildhall

UNDERGROUND. *Chancery Lane* and *St. Paul's (Post Office)*, on the Central Line; *Farringdon* and *Aldersgate*, on the Metropolitan; *Moorgate*, on the Metropolitan and Northern Lines; *Bank*, on the Central, Northern, and Waterloo & City Lines; *Mansion House*, on the District. — Frequent BUSES in Holborn, Newgate St., and Cheapside.

High Holborn (p. 110) ends, and **Holborn** (Pl. F G 3; pron. 'hóburn') and the City begin, at *Holborn Bars*, small stone pillars on the pavement at the end of Gray's Inn Road and in front of Staple Inn. Holborn was called after the 'Hole-Bourne', as the upper course of the Fleet River (p. 117) was known, from its running through a deep hollow.

In the roadway at the beginning of Holborn is a war memorial (1922) for the *Royal Fusiliers*. On the right is the timber-framed Elizabethan façade (1586 seqq., restored in 1886 and 1937) of *Staple Inn, an Inn of Chancery (p. 125) from 1439 till 1884. The wool staple (market) of Westminster was removed to Holborn in 1375, and Staple Inn probably owes its name to this association with the wool trade. The courtyard dates from the 18th cent.; the fine hall (1581) in the S.W. angle was destroyed by a flying bomb in 1944. — Opposite are the offices of the *Prudential Assurance Co.* (founded in 1848), a huge Gothic building in red brick (1879).

Staple Inn

The Prudential replaces *Furnival's Inn*, another Inn of Chancery, where Dickens began 'Pickwick Papers' (bust and tablet in the archway). — At the end of Brooke St., on the W. side of the Prudential, is *St. Alban's*, the masterpiece of William Butterfield (1860-63), completely burnt out in 1941. Leather Lane, with a street market, on the E. side of the Prudential, leads to the *Saffron Hill* quarter.

In Holborn, at No. 22, opposite the Prudential, is the entrance to *Barnard's Inn*, a former Inn of Chancery, purchased by the Mercers' Company (p. 133). Here in 1894 the company erected buildings for the *Mercers' School*, which claims to have

been established in 1447 and was re-founded by the Mercers in 1542. The hall (late 14th cent.) is shown on Sat. in term.

Beyond Fetter Lane (right) we reach Holborn Circus (Pl. G 3), which has an equestrian statue of *Prince Albert* (1874).

Hatton Garden (Pl. G 3), built c. 1695 on the gardens of Sir Christopher Hatton's house and now occupied by diamond merchants and jewellers, leads N. to Clerkenwell Road.

Near the beginning of Charterhouse St. (p. 138) is the entrance (l.) to Ely Place (Pl. G 3). Here till 1775 lay the town house of the Bishops of Ely, the only relic of which is the ***Ely Chapel**, or *St. Etheldreda's*, as it has been known since it was bought at an auction by the Roman Catholics in 1872. This is the only pre-Reformation church in London in Catholic hands. The chapel, which is entered through a quaint cloister, dates from between 1290 and 1299. Its roof (original) and windows were damaged by a bomb in the Second World War. The noble E. and W. windows have Decorated tracery. The Purbeck marble bowl outside the entrance is 13th century. The crypt has walls of chalk and flint, 8-12 ft. thick. Behind the second altar is a reliquary with a portion of the hand of St. Etheldreda (7th cent.), who founded the abbey of Ely. — The Mitre Tavern, in Ely Court, beside No. 9 Ely Place, bears the date 1546.

Holborn Viaduct (Pl. G H 3, 4), ¼ M. long, connecting Holborn Circus with Newgate St., was constructed in 1863-69 to obviate the steep ascents of Holborn Hill and Snow Hill. Externally it is not visible, as rows of buildings extend along either side.

St. Andrew's (r.), rebuilt by Wren in 1686-87, was gutted on 17 April, 1941. The mediæval tower survives; Wren refaced it and added an upper stage in 1704. Hazlitt was married to Sarah Stoddart here on 1 May, 1808, with Charles Lamb as best man and Mary Lamb as bridesmaid. In 1817 Disraeli, "said to be about twelve years old", was baptized here. The *City Temple* (r.), a Congregational church built in 1873-74, was also burnt out. The viaduct crosses Farringdon St. (p. 119) by an iron bridge, with bronze statues on the parapet. Then comes (r.) *Holborn Viaduct Station*, a City railway terminus.

At the corner of Giltspur St. (p. 136) is **St. Sepulchre's**, which dates from the middle of the 15th cent. and was repaired by Wren (who built the present arcades) in 1670-77.

A nosegay was once presented at this church to every criminal on his way from Newgate (see p. 131) to Tyburn (p. 106); a knell was tolled here on the occasion of an execution at Newgate; and the church still possesses the handbell which the clerk used to ring outside the prison on the night before an execution. On the S. side of the choir lie the remains of Captain John Smith (1580-1631), "Sometime Governour of Virginia and Admirall of New England", whose life was saved by Princess Pocohontas (p. 200). The position of his tomb is indicated by a brass plate bearing a replica of

the original inscription, beginning: "Here lyes one conquer'd that hath conquer'd kings!" Sir Henry Wood, the conductor (1869-1943), is buried in St. Stephen's Chapel, in the N. aisle. — A garden of remembrance and a chapel form the regimental memorial (begun in 1949) of The Royal Fusiliers.

Holborn Viaduct is continued E. by **Newgate Street** (Pl. G H 4), named after a gate (pulled down in 1777) at the W. end of the city wall.

At the corner of Old Bailey is the **Central Criminal Court** (Pl. G 4), generally known as the '*Old Bailey*' and opened in 1907. Above rises a domed tower surmounted by a statue of Justice. The N. wing was badly damaged by a bomb in 1941. The interior may be viewed any day at 11, 2, and 3 o'clock when the sittings permit.

Newgate Prison, which once stood here, was the principal prison of London from the time of King John onwards; it was pulled down in 1902. The place of execution, formerly at Tyburn (p. 131), was after 1783 in front of Newgate. The last public execution here (or anywhere else in England) took place in 1867. Among the prisoners in old Newgate was William Penn, who was tried in 1670, along with William Mead, for preaching to an unlawful assembly in Gracechurch St. (tablet).

Warwick Lane, the first turning on the right in Newgate St., leads towards St. Paul's, passing (r.) the damaged *Cutlers' Hall* (1887). Amen House (the London office of the Oxford University Press), in Warwick Square (r.), dates from the late 17th century.

On the l. of Newgate St. are the short S. front of the King Edward's Building of the G.P.O. (see below) and **Christ Church** (Pl. H 4), which was rebuilt by Wren in 1677-91 and was reduced to a shell in the 'blitz' of 1940-41. There still survives, however, "the most mature and irreproachable of all Wren's steeples" (Summerson). The church occupies the site of the Greyfriars' (Franciscan) church, which was partly destroyed in the Great Fire. The conventual buildings of the Greyfriars were replaced by *Christ's Hospital*, the famous 'Blue-coat School', founded by Edward VI in 1553 and removed in 1902 to Horsham in Sussex.

Newgate St. ends at the meeting-place of three more streets: St. Martin's-le-Grand (N.), Cheapside (E.; p. 132), and St. Paul's Churchyard (S.; p. 124). Here, on the right, is *St. Paul's* (*Post Office*) Underground station. St. Martin's-le-Grand (l.) commemorates the college and liberty of St. Martin, dissolved in 1548, of which no trace now exists. Its site is now largely covered by the **General Post Office** ('G.P.O.'; Pl. H 4), and its name is still sometimes used as a synonym for the chief postal authorities. The old General Post Office East, which

stood on the E. side of the street, was pulled down in 1913 and has been replaced by the *Courtauld Building* (Samuel Courtauld & Co., Ltd.; comp. p. 106; 1927) and other commercial offices. Opposite stands the General Post Office West (1870-73; badly damaged), containing the *Central Telegraph Office*. On the N. this building is separated by Angel St. from the General Post Office North (1890-93), the headquarters building. Angel St. leads W. to King Edward St., with the King Edward's Building (1910), used by the public for normal postal purposes. In front is a statue (1881) of *Sir Rowland Hill* (1795-1879), inventor of penny postage.

In Gresham Street, a turning off St. Martin's-le-Grand, to the E., is the church of *St. Anne and St. Agnes*, rebuilt by Wren and severely damaged by bombing. *Haberdashers' Hall*, in the same street, was almost totally destroyed.

To the N. of the General Post Office North is the church of *St. Botolph Aldersgate*, rebuilt in 1790-91. The churchyard has been laid out as the *Postmen's Park*. The arcade here (the gift of G. F. Watts, 1880) was erected "in commemoration of heroic self-sacrifice", instances of which are recorded on tablets.

The line of St. Martin's-le-Grand is continued N. by Aldersgate Street (Pl. H 3). In Shaftesbury Place (at 35 Aldersgate St.) is *Ironmongers' Hall* (1925).

Cheapside (Pl. H 4), beginning at the N.E. corner of St. Paul's Churchyard (p. 124) and forming the continuation of Newgate St., runs E. towards the Bank. Formerly called *Chepe* or *West Chepe* (from 'ceap', to barter), it was once the market of London, and the names of the side-streets commemorate the position of the stalls of the different tradespeople. It was severely damaged by air raids between Sept. 1940 and May 1941.

Foster Lane (Pl. G 4) leads N. past *St. Vedast's*, of which, as the result of bombing in 1940, only the walls and graceful tower remain. First mentioned in the 13th cent. and dedicated to St. Vedast or Vaast, bishop of Arras (500-540), it was rebuilt by Wren in 1670-73.

Goldsmiths' Hall in Foster Lane, at the corner of Gresham St., was rebuilt in the Renaissance style in 1829-35 and has a sumptuous interior, with much panelling of the late 17th century. The company, first mentioned in 1180, incorporated by royal charter in 1327, and housed here since 1340, has the duty of assaying and stamping gold and silver plate, its hall-mark being the leopard's head.

At the corner of Old Change and Watling St., on the other side of Cheapside, is the tower, the only relic since 1940, of *St. Augustine's*, which was rebuilt by Wren in 1680-87.

On the left in Cheapside is the site of *Saddlers' Hall*, completely destroyed in 1940. The company claims to be the oldest in the City.

Bow Church, or *St. Mary-le-Bow*, in Cheapside, rebuilt by Wren in 1670-80, derives its name from the stone arches of the crypt. The *Tower (completed in 1783), one of Wren's best works, is 222 ft. high; at the top is a dragon 9 ft. long. The tower and the walls are all that remain overground since the bombing of 1941. Persons born within sound of Bow bells are 'Cockneys', i.e. true Londoners. The Norman crypt is probably a relic of the church built in the reign of William the Conqueror and if so is the oldest surviving ecclesiastical structure in the City.

The *Court of Arches* (the principal court of the Archbishop of Canterbury, first mentioned in 1272) takes its name from Bow Church and formerly sat here. William III granted to Holy Trinity Church, in Broadway, New York, a vestry with the same rights as that of St. Mary-le-Bow; and in 1914 a stone from the crypt was sent to Holy Trinity as a record of this connection.

Farther on, King Street and Queen St. (named after Charles II and Catherine of Braganza) lead left and right to the Guildhall (see below) and to Southwark Bridge (p. 150) respectively.

Just beyond King St., at the corner of Ironmonger Lane, is the site of *Mercers' Hall*, almost entirely destroyed in 1941. The Mercers, who were incorporated in 1393, take precedence among the twelve great livery companies.

Old Jewry, the next street on the left, was the quarter inhabited by the Jews until their expulsion by Edward I in 1290. No. 9 is the *Commonwealth Bank of Australia*. At No. 26 are the headquarters of the *City Police*.

The continuation of Cheapside towards the Bank is called the **Poultry** (Pl. H 4), once the street of the poulterers.

From Cheapside we follow King St. N. to Gresham St., in which, at the corner of Guildhall Yard, stand the tower and walls of *St. Lawrence Jewry*, once situated in the mediæval ghetto and rebuilt by Wren in 1670-1686. The church was gutted by incendiary bombs on 29 Dec. 1940.

The **Guildhall** (Pl. H 4), or Council Hall of the Corporation of the City of London, was originally erected in the early 15th cent. for the assemblies of the citizens and as the seat of municipal government, in place of an earlier hall in Aldermanbury (p. 135). In spite of numerous restorations it is still in part a 15th cent. building, the beautifully vaulted S. porch (finished in 1425) and the E. crypt (p. 134) being excellent examples of the period. The fanciful Gothic façade towards Guildhall Yard,

crowned with the arms of the City (the sword in which is the emblem of St. Paul) and the motto 'Domine dirige nos', was erected by George Dance the younger in 1788; the part E. of the porch was rebuilt in the same style in 1909. The buildings were severely damaged by the fire that spread from St. Lawrence Jewry (p. 133) on 29 Dec. 1940, and are to be reconstructed by Sir Giles Gilbert Scott.

The Great Hall (open all day) is used for municipal and public meetings, and for the election of the Lord Mayor and Sheriffs. On 8 Nov. the Lord Mayor is here admitted to office with picturesque ceremony, and on the following day the Lord Mayor and Sheriffs give a banquet to the members of the Cabinet, ambassadors, judges, archbishops, and others (comp. p. 142). In this hall took place the trials of Anne Askew (p. 137), the Earl of Surrey (p. 173), Lady Jane Grey and Lord Guildford Dudley (p. 173), and others (comp. the tablet near the entrance to the crypt).

The roof and much of the glass in the windows were destroyed in 1940. The banners are those of sixteen of the City livery companies. By the walls are monuments to the Earl of Chatham, with inscription by Burke; Wellington; Nelson, with inscription by Sheridan; William Pitt, with inscription by Canning; and Lord Mayor Beckford (on the pedestal, his famous but probably fabulous address to George III). The two wooden figures of Gog and Magog perished in 1940; they are to be replaced by replicas.

The Common Council Chamber, the beautiful 17th cent. Aldermen's Court Room, and the New Court Room were all destroyed in 1940.

Beneath the ladies' gallery in the Great Hall is the entrance to the *Crypt* (early 15th cent.). The *East Crypt rivals St. Stephen's Crypt (p. 67) both in interest and size. It is supported by six columns of Purbeck marble.

From the Guildhall porch a corridor leads E., past a collection of fire insurance marks, some historical paintings, and (at the end) statues of Sir John Cutler and Charles II (1683). Here are the entrances to the library (straight ahead; see below) and a collection of antiquities entitled 'Bygone London' (l.). — The

museum proper (not yet reopened) comprises Roman and mediæval antiquities; part of a hoard of early 17th cent. jewellery found in 1912 in Friday St. (comp. p. 250); etc.

The GUILDHALL LIBRARY (entered also from Basinghall St.; weekdays 10-5, except holidays and 6-12 Nov.), founded in 1828, contains 15,000 MSS. and about 200,000 volumes and pamphlets, including several good specimens of early printing, and an unrivalled collection of works on London. The reading room (entrance through the newspaper room) was designed in the Gothic style in 1871-72. The N. window illustrates the introduction of printing into England; the S. window (badly damaged) is emblazoned with the arms of twenty-one minor livery companies.

An adjoining room contains the *Museum of the Clockmakers' Company*, with a fine collection of clocks and watches. From here a staircase, on which are stone statues from the old Guildhall Chapel (Charles I, Edward VI, and Elizabeth), descends to Basinghall St.

The CORPORATION ART GALLERY (weekdays 10-5, except holidays and the week of the Lord Mayor's Show), entered from Guildhall Yard by a door to the right of the main porch, was established in 1886. The building was 'blitzed' in 1941 and has been replaced by a temporary one. The collection consists mainly of British paintings of the 19th cent., popular in appeal. The gallery is used for a varying selection of these pictures, for exhibitions of art societies, and for periodical exhibitions of masterpieces from various sources.

At the corner of Gresham St. and Basinghall St. stands *Gresham College*, founded by Sir Thomas Gresham (p. 142) in 1579 for the delivery of lectures by seven professors, on law, divinity, physic, rhetoric, geometry, astronomy, and music. Farther on in Basinghall St. are *Weavers' Hall* (No. 22; r.), *Coopers' Hall* (No. 71; l.; built in 1868; damaged), and the *Wool Exchange* (r.; 1874). *Girdlers' Hall* (r.) was almost wholly destroyed in 1940. — Coleman St. (the street of the coalmen), the next parallel street on the E., contains (l.) the ruins of the church of *St. Stephen's Coleman*, rebuilt by Wren in 1674-81 and entirely destroyed in 1940. The relief of the Last Judgment over the churchyard gate is a copy of the wooden original of the 17th century.

In ALDERMANBURY (Pl. H 4), to the W. of the Guildhall, is the church of *St. Mary the Virgin*, rebuilt by Wren in 1670-86 and gutted by bombs. The three lower stages of the tower (refaced) probably date from 1437. Judge Jeffreys (1644-89) was buried under the altar. John Heming and Henry Condell, Shakespeare's brother actors, who edited and published the first folio edition of his plays (1623), were buried in the old

church and are commemorated by a monument in the churchyard (1896).

In Wood St., the next parallel street to the W., is *St. Alban's*, rebuilt in 1633-34 by Inigo Jones, restored or rebuilt by Wren after the Great Fire, in 1682-87, and badly damaged by air raids. Only the tower, which is certainly Wren's work, and the walls have survived. — *Brewers' Hall*, which formerly stood at No. 18 Addle St., was destroyed in 1940, as was also *Barbers' Hall* (built by Inigo Jones in 1636), which lay to the W., in Monkwell St.

Aldermanbury intersects London Wall (Pl. H 3), which follows the course of the city wall (p. 16). A section of this (brick battlements, of the late 15th cent., on Roman foundations) is to be seen on the N. side of London Wall, in the churchyard of *St. Alphege* (to the W.). The church, opposite, was pulled down in 1923, but the porch has been preserved. It is a relic of the chapel of the *Elsing Spital*, a priory of Austin canons with a hospital for a hundred blind men, founded by William de Elsing, a mercer, in 1329.

To the E., at the corner of London Wall and Coleman St., is *Armourers' and Brasiers' Hall*, rebuilt in 1840 and containing a valuable collection of armour and old plate. Beyond Moorgate (p. 141) is *Carpenters' Hall*, at the corner of Throgmorton Avenue, rebuilt in 1876 and gutted by bombs. *All Hallows-on-the-Wall*, further E., was rebuilt in 1765-67. A section of the city wall borders the churchyard.

Aldermanbury ends at Fore Street, at the W. end of which is *St. Giles Cripplegate* (Pl. H 3), which escaped the Great Fire of 1666 but not that of 1940. The lower part of the tower dates from the 15th cent. (with a top story of 1683-84), and the body of the church was rebuilt after a fire in 1545. On the S. side of the churchyard are the remains of the bastion that stood at the N.W. angle of the mediæval city wall. Cripplegate (Anglo-Saxon Crepulgeat, perhaps 'covered way') was a gate in the wall at this point. The supposed resting-place of John Milton (1608-74) is marked by a stone in front of the chancel. St. Giles contains also the tombs of John Foxe, martyrologist (1516-87), and Sir Martin Frobisher (1535-94).

Milton St., running N. from Fore St. to Chiswell St., was till 1830 the 'Grub Street' of unsavoury literary reputation.

12. Smithfield. Finsbury. Clerkenwell

Underground. *St. Paul's*, on the Central Line; *Farringdon* and *Aldersgate*, on the Metropolitan; *Moorgate*, on the Metropolitan and Northern Lines.

Giltspur Street (Pl. G 4, 3) leads N. from St. Sepulchre's (p. 130) to Smithfield. The gilt wooden figure of a naked boy

on the house at the corner of *Cock Lane* (l.) marks Pie Corner, one of the points where the Great Fire of 1666 was stopped, having begun in Pudding Lane, near the Monument (p. 153).

Smithfield, officially *West Smithfield* (Pl. G 3), i.e. 'smooth field', was originally a tournament ground outside the walls of London.

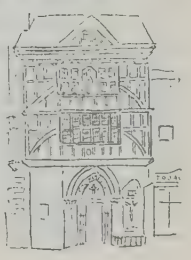
Here the Bartholomew Fair was held at Bartholomew Tide (24 Aug.) from the reign of Henry I (1100-35) till 1855. Smithfield is even more famous as a place of execution. Both Papists and Protestants suffered here, Anne Askew in 1546, 'Joan of Kent' in 1550, and 270 Protestants in the reign of Mary I (tablet on the outside wall of St. Bartholomew's Hospital).

On the N. side of the open space are the *London Central Markets:* the *Meat Market* (1868), the *Poultry and Provision Market* (1870), to the W., and the *General Market* (1885-92), for fish, fruit, vegetables, and flowers, to the E. of Farringdon Road.

On the S. side of Smithfield is **St. Bartholomew's Hospital** (Pl. G 4 3), founded in 1123, along with a priory of Austin canons, by Rahere, prebendary of St. Paul's (see below). The main quadrangular edifice was erected in 1736-69. On the N. gatehouse (1702), towards Smithfield, is a statue of Henry VIII, who refounded the hospital in 1539. Within the gate is the church of *St. Bartholomew the Less*, rebuilt in 1789 and 1823; the tower is 15th century. Inigo Jones, son of a clothworker in Cloth Fair (p. 138), was baptized here in 1573.

On application at the clerk's office on the left of the second gateway inside the hospital, visitors are shown the GREAT HALL, with a 17th cent. window (Henry VIII presenting the charter to Sir Richard Gresham) and portraits by Reynolds, Lawrence (of Abernethy, surgeon to the hospital from 1787 to 1827), and Millais. On the grand staircase are large paintings by *Hogarth*, a life governor of the hospital.—William Harvey, who originated the theory of the circulation of the blood, was physician to the hospital from 1609 to 1643. The famous medical school attached to the hospital is known as 'Bart's'.

The church of ***St. Bartholomew the Great** (Pl. G H 3) is reached through an archway (dog-tooth moulding of the early 13th cent.) on the N.E. side of Smithfield, near the beginning of the street called Little Britain. Above the archway is a timbered house-front (probably early 17th cent.), brought to light in 1915 by the explosion of a Zeppelin bomb. The church, a relic of Rahere's priory (see above), was restored



in 1863-66 and again in 1885 seqq. It is open to visitors on weekdays from 9 to dusk. Apart from St. John's Chapel in the Tower (p. 176), this is the oldest church in London.

The brick tower was built after 1628. Since 1885 portions of the former area of the church have been reclaimed from the surrounding houses, and restorations have gradually been made. The chief of these are the transepts, the Lady Chapel, and the E. walk of the cloisters.

The Smithfield archway was the entrance to the S. aisle of the NAVE, which was completed in the 13th cent. and is now the graveyard. The interior, Rahere's CHOIR, with its Norman columns and triforium, is deeply impressive. The clerestory is Dec. (late 14th cent.). The apsidal end with the two central piers was re-erected in 1866. On the N. of the sanctuary is the late 15th or early 16th cent. tomb of *Rahere* (d. 1144), with his coloured effigy beneath a canopy. In the S. wall is *Prior Bolton's Window*, an oriel inserted in the Norman triforium by Prior William Bolton (1509-32), with his rebus (a 'bolt' through a 'tun'). — In the SOUTH TRANSEPT is the font (15th cent.) at which Hogarth was baptized (1697). — In the SOUTH AMBULATORY is the marble tomb of *Sir Walter Mildmay* (d. 1589), founder of Emmanuel College, Cambridge. — The LADY CHAPEL, at the E. end of the church, was built in the Dec. style in place of the E. apse-chapel (pulled down c. 1330). Below it is a small *Crypt*. — In a window recess (2nd from the transept) in the NORTH AMBULATORY is the epitaph of John and Margaret Whiting (1680-81), ending "Shee first deceas'd, Hee for a little Tryd To live without her, likd it not and dyd." — At the W. end of the S. aisle a Norman doorway, fitted with oak doors of the late 16th or early 17th cent., admits to the E. walk of the CLOISTERS (c. 1409).

A view of the N. side of the church is obtained from the street known as CLOTH FAIR.

William Hogarth (1697-1764) was born in Bartholomew Close (to the S.), and among the famous men who have lived there are Milton (in hiding after the Restoration in 1660), Benjamin Franklin (who worked in the printing office in the Lady Chapel, 1725), and Washington Irving.

The rest of this route is in the metropolitan borough of **Finsbury.**

CHARTERHOUSE STREET (Pl. G H 3) leads N.E. from Holborn Circus (p. 130) to Aldersgate St. (p. 132), skirting the N. side of the meat market and CHARTERHOUSE SQUARE. On the N.E. side of the last is the **Charterhouse** (a corruption of Chartreuse; Pl. H 3), once a Carthusian priory, founded in 1371 by Sir Walter de Manny (one of the ablest of Edward III's soldiers) on the site of a burying field for victims of the plague. After its suppression in 1537 it was bought in 1611 by Thomas Sutton, Elizabeth's master-general and surveyor of ordnance at Berwick, who established by will a brotherhood for 80 poor men and a school for 40 poor boys. The 'poor brethren' (now only 13) are retired professional men (members of the Church of England, unmarried or widowers, and over sixty years of age); each receives a room, dinner in hall, a black gown, and a

pension. The fictitious instance of Thackeray's Colonel Newcome, who was both a pupil and a poor brother, is one which has very rarely been paralleled in fact.

The *Charterhouse School* developed into a great public school and was transferred in 1872 to Godalming in Surrey. Roger Williams (founder of Rhode Island), Richard Crashaw, Steele, Addison, John Wesley, and Thackeray were 'Old Carthusians'. The school buildings here were occupied from 1875 to 1933 by the *Merchant Taylors' School*, which is now at Rickmansworth (p. 301).

The Charterhouse was very seriously damaged by an air raid in 1941, and restoration is now in progress. The public is not yet admitted.

The *Gatehouse* (15th cent.) has been modernized. The S. and E. walls of the *Chapel* belong to the original mortuary chapel of the burial-ground (p. 138; 1349). The *Antechapel* was built by Prior Tynbygh in 1512 as the lay-brothers' choir. The fine alabaster tomb of Thomas Sutton (1532-1611; "Fundator Noster, in his ruff and gown") was executed in 1615 by Bernard Jansen, the sculpture being by Nicholas Stone. — The *Great Chamber*, the finest Elizabethan room in London, and the *Great Hall*, where the brothers dine, were seriously damaged in 1941. — The *Wash House Court* is early 16th century.

A little W. of the Charterhouse are relics (gatehouse and church) of the priory of the Knights Hospitallers of St. John of Jerusalem, founded in the time of King Stephen (1135-54), endowed with the revenues of the Knights Templars (p. 125) in 1324, and burned by Wat Tyler in 1381. The order was suppressed by Queen Elizabeth and the buildings were occupied by Edmund Tilney, master of the revels, who licensed thirty of Shakespeare's plays. Spanning St. John's Lane, which diverges half-left (N.W.) from St. John Street, is St. John's Gate, the S. gateway of the priory, erected in 1504 by Prior Thomas Docwra.

The building is now occupied by the Grand Priory in the British Realm of the *Venerable Order of the Hospital of St. John of Jerusalem*, revived in 1831, a benevolent association engaged in ambulance and hospital work. Visitors are admitted on application.

To the N., beyond Clerkenwell Road, in St. John's Square, is St. John's, the choir of the priory church, which was consecrated in 1185 by Heraclius, Patriarch of Jerusalem (comp. p. 125). The church was gutted in 1941 by a bomb but retains six 15th cent. windows and a 13th cent. doorway (S. wall). The outline of the original circular nave is indicated on the ground in front of the church. Below the church is the Norman *Crypt (key kept at St. John's Gate, see above), built at two periods (c. 1140 and 1180) and now used by the Order of St. John. Behind the church are buried several relatives of Wilkes Booth, murderer of President Lincoln.

Past St. John's Square, on the S., runs Clerkenwell Road, which begins on the W. at Gray's Inn Road (p. 167). The gloomy district of **Clerkenwell** (pron. 'clarkenwell'), largely occupied by the workshops of watchmakers, jewellers, and opticians, derives its name from the 'Clerks' Well' to which the parish clerks of London resorted for the celebration of miracle plays.

Among the spas and more or less disreputable places of amusement for which Clerkenwell was noted in the 17-18th cent. was Sadler's Wells, later a theatre, in Rosebery Avenue (Pl. G 3). It was rebuilt in 1928-29 as the 'Old Vic' of N. London (comp. p. 194), was reopened in 1931, and has become famous for its ballet founded by Dame Ninette de Valois (comp. p. 116).

Clerkenwell Road is continued E. by Old Street (Pl. H I, 3, 2), which leads to Shoreditch (p. 182). *St. Luke's*, built in 1732-33 by George Dance the elder (who is buried there), has a fluted obelisk as a spire. In Bunhill Row (r.) Milton lived from 1662 till his death here in 1674 (house demolished; tablet on No. 125), writing part of 'Paradise Lost' (completed in 1664) and 'Paradise Regained' (1671).

Bunhill Fields (Pl. H I 3), the 'Campo Santo of the Dissenters', set apart for the victims of the plague (but never so used), and subsequently laid out as Tindal's Burial Ground, have been disused since 1852. Over 123,000 bodies were buried here.

Among the graves here we note those of John Bunyan (1628-88; sarcophagus with recumbent figure, to the S. of the central walk); Daniel Defoe (1661 ?-1731; obelisk erected in 1870, to the N. of the central walk); Susannah Wesley (d. 1742; mother of John and Charles Wesley); and William Blake (1757-1827; buried in a common grave near the simple headstone set up in 1927). The keeper will show any grave on request.

A little W., in Roscoe St., is the *Friends' Burial Ground*, with the grave of George Fox (1624-90/91), founder of the Quakers.

Immediately S. of Bunhill Fields are the headquarters (Armoury House, 1734; entrance in City Road) and parade ground of the **Honourable Artillery Company** (Pl. I 3), the oldest military body in the kingdom.

The H.A.C., as it is generally called, received its charter of incorporation from Henry VIII in 1537 and has occupied its present ground since 1641. The Ancient and Honorable Artillery Company of Boston (Mass.), the oldest military body in America, was founded in 1638 by Capt. Robert Keayne (p. 289) and other emigrant members of the H.A.C.

City Road (Pl. G H 2) leads N.W. to the Angel at Islington (p. 169) and S. to Finsbury Pavement. *Finsbury Barracks*, adjoining the entrance of Armoury House, are the head-

quarters of the Royal Marine Forces Volunteer Reserve and the Royal Auxiliary Air Force. Facing Bunhill Fields is *Wesley's Chapel* (Pl. I 3), the 'Cathedral of Methodism', opened in 1778. John Wesley (1703-91) is buried behind the chapel, and in front of it is his statue (1891). His mother (p. 140) and his brother Charles (1707-88; p. 164) are commemorated in the chapel. *Wesley's House* (No. 47) adjacent, which he built in 1779 (tablet), is fitted up as a museum (weekdays 10-1 & 2-4; 6*d*.). Visitors are shown his study, the bedroom in which he died, the small adjoining room which was the scene of his private devotions, and personal relics.

Beyond Finsbury Square (Pl. I 3), City Road is continued S. by FINSBURY PAVEMENT, which reaches the City at South Place and is then continued by MOORGATE (Pl. I H 3, 4). The name of *Moorfields*, a street parallel with Moorgate on the W., preserves the memory of the moor or fen (comp. 'Finsbury') outside the city walls on the N.

From the two *Moorgate Stations* West St. leads E. to the ovate *Finsbury Circus*. Emerging from the Circus by East St. and turning left and left again, we reach *St. Mary, Moorfields*, in Eldon St., built in 1903 but representing the earliest post-Reformation R.C. mission in London (founded in Lime St. in 1686).

Beyond its intersection with London Wall (p. 136), where the old Moorgate stood till 1762, Moorgate passes, in Moorgate Place (l.), the *Institute of Chartered Accountants*, with a hall by John Belcher (1893). Moorgate ends at Lothbury (p. 143), on the N. side of the Bank of England.

13. From the Bank of England to Bishopsgate and Aldgate. Mansion House, Royal Exchange, Cornhill, Lombard Street

UNDERGROUND. *Bank*, on the Central, Northern, and Waterloo & City lines; *Liverpool Street*, on the Metropolitan and Central lines; *Aldgate*, on the Circle line; *Aldgate East*, *Tower Hill*, on the District. — BUSES in Threadneedle St., Old Broad St., Bishopsgate, Cornhill, Leadenhall St., and Fenchurch St.

The space enclosed by the Mansion House, the Bank, and the Royal Exchange is the centre of the City and one of the most congested points in London.

The Mansion House (Pl. H I 4), residence of the Lord Mayor during his year of office, with an imposing Corinthian portico, was erected in 1739-53.

In the interior, left of the entrance, is the Lord Mayor's justice room or police court. The principal state room is the *Egyptian Hall*, in which the Lord Mayor gives his banquets and balls. — The Lord Mayor is installed on 9 Nov., when the 'Lord Mayor's Show', a topical procession, escorts the Lord Mayor in his state coach from the Guildhall to the Law Courts, where he takes the oath. He then returns to preside at the Guildhall Banquet (p. 134), at which important political speeches are delivered.

The *Interior of *St. Stephen Walbrook*, behind the Mansion House, is one of Wren's masterpieces (1672-87). The dome was destroyed by bombing in the war but was restored in 1950.

In Threadneedle Street (perhaps named after a shop sign of the 'Three Needles'), opposite the Mansion House, stands the **Bank of England** (Pl. H I 4), sometimes referred to as 'The Old Lady of Threadneedle Street'. The nucleus of the building was opened in 1734, but the external blank wall was the work of Sir John Soane (p. 115), who was architect to the Bank from 1788 to 1833 and whose statue is in a niche in the N. wall in Lothbury. The N.W. angle was copied from the Temple of the Sibyl at Tivoli. The edifice covers an area of over four acres; its reconstruction on a loftier scale was carried out in 1924-30 from the designs of Sir Herbert Baker.

The Bank, founded in 1694, was the first joint stock bank to be established in the kingdom and continued to be the only one in London until 1834. It was nationalized in 1946. It is the only bank in England and Wales which has the power of issuing paper money (p. 23); it acts in all business transactions connected with the National Debt; and it administers the Exchange Control Regulations. It is the 'bankers' bank', their reserves consisting of their accounts with it.

The Royal Exchange (Pl. I 4), in the angle between Threadneedle St. and Cornhill, was built in 1842-44 and is the third building of the kind on the same site. The first, erected in 1566-71 by Sir Thomas Gresham, was destroyed in the Great Fire, and its successor (1667-69) was burned down in 1838. On the E. front of the campanile is a statue of Gresham, and at the top is a gilded vane in the shape of a grasshopper (Gresham's crest).

The quadrangular court in the interior (Mon.-Fri. 10-3, Sat. 10-12) no longer serves any business purpose. The tessellated pavement of Turkish honestone (relaid) is a relic of Gresham's Exchange. Statues: in the centre, Queen Victoria (1895); in the S.W. corner, Prince Albert (1847); in the E. corners, Queen Elizabeth (1847) and *Charles II., by John Spiller the younger (1763-94; his sole surviving work). In the N.W. corner is an

heroic bust of Abraham Lincoln, hewn in Indiana limestone by Andrew O'Connor, the American sculptor. — The walls were covered in 1892-1927 with paintings of scenes from English history (illuminated on application to one of the picturesquely costumed 'constables').

In front of the Royal Exchange are an equestrian statue (stirrupless; 1844) of the *Duke of Wellington*, and a war memorial to the *London Troops* (1920), with bronze figures of an infantryman and an artilleryman, by Alfred Drury. Behind the Exchange, at the N.E. corner, are a fountain with a bronze group of *Motherhood by Jules Dalou (1879) and a seated bronze figure of *George Peabody* (1795-1869), by W. W. Story (1871). Peabody, the American banker, born at Danvers, Mass., gave a vast sum for the building of workmen's dwellings in London.

In Princes Street, on the W. side of the Bank, is the entrance to *Grocers' Hall* (1890; damaged in 1944), the guildhouse of the grocers or 'pepperers', first mentioned in 1180. In Lothbury, on the N. side of the Bank, is *St. Margaret's*, rebuilt by Wren in 1686-95, with a graceful 17th cent. choir-screen, a font ascribed to Grinling Gibbons, and the bronze bust of Sir Peter le Maire (d. 1631) at the W. end of the N. aisle. Farther along Lothbury, to the E., is the head office (No. 41) of the *Westminster Bank* (1927-29).

Throgmorton Street (Pl. I 4), continuing Lothbury E. to Old Broad St. (p. 144), was named after Sir Nicholas Throckmorton (p. 146). *Drapers' Hall*, at No. 28 (l.; entrance in the adjoining Throgmorton Avenue), dates from 1667 but was in great part rebuilt in 1866-70. The garden contains an ancient mulberry-tree.

The *Dutch Church*, in Austin Friars, behind the Drapers' Hall, was completely demolished by a land mine in 1940. Originally a church of the Austin Friars (1354), it was presented by Edward VI to the Dutch Protestant residents in London. A new church, by Arthur Bailey, was begun in 1950.

Obscurely situated between Throgmorton St. and Threadneedle St., with its original entrance in Capel Court (reached from Bartholomew Lane, skirting the E. side of the Bank) is the *Stock Exchange*, founded in 1773 in Change Alley, Cornhill. The present building (familiarly known as the 'House') was opened in 1802, rebuilt in 1854, and enlarged in 1884, etc. Strangers are rigorously excluded. After closing hour (4 p.m.) a 'street market' is carried on in Throgmorton St. and the adjoining courts.

Old Broad Street (Pl. I 4), diverging left from Threadneedle St., is continued by New Broad Street to Liverpool Street Station (p. 145). The *City of London Club* (19 Old Broad St.), built in 1832, occupies the site of the original South Sea House, which was erected in 1711 for the South Sea Company (of 'South Sea Bubble' notoriety) and was destroyed by fire in 1826.

Farther along Threadneedle St. is the entrance (No. 30; r.) to *Merchant Taylors' Hall*, of which enemy action has left nothing but its "mediæval carcase". It is, however, being rebuilt. The company originated in the 13th cent. (for the school, see p. 301).

Threadneedle St. ends at **Bishopsgate**. Great St. Helen's, entered by an archway on the right, leads to ***St. Helen's Bishopsgate** (Pl. I 4; open on Mon.-Fri. 11.30-4 and on Sun. morning), a church first mentioned in the middle of the 12th cent. and connected with a priory of Benedictine nuns established between 1204 and 1216. The present building, mainly 13th cent., consists of two parallel naves, separated by an arcade of 1475 and adjoined on the S.E. by a double chapel (built before 1363). The S. nave was used for parochial purposes, while that on the N. was the nuns' choir. The S. porch dates from 1633.

Interior. In the N. wall of the nuns' choir (l.) is a series of openings (now blocked) that connected the church with the conventual buildings. The six diagonal apertures in the lower portion of the Easter Sepulchre (E. end; 1525) afforded a view of the altar from the sacristy. — St. Helen's is styled the 'Westminster Abbey of the City', from its numerous monuments to city dignitaries. Near the W. end of the N. wall of the nuns' choir is the monument of Hugh Pemberton (d. 1500); at the E. end are the altar-tombs of *Sir Thomas Gresham* (1519-79; p. 142) and *Sir Julius Caesar* (1558-1636), the latter by Nicholas Stone. On either side of the chancel, the *Tombs of *Sir William Pickering* (1516-75) and *Sir John Crosby* (d. 1476; p. 160) and his first wife Agnes. By the S.wall, the monument of *Sir John Spencer* (d. 1610). The nuns' stalls (15th cent.) now do duty in the parish church; the pulpit is Jacobean; the font probably dates from 1632; and the organ and its case are of 1742. The sword-rest on the S. side of the parish chancel is dated 1665. Among the monuments in the S. chapel is that believed to commemorate *John de Oteswich*

and his wife (late 14th cent.; from St. Martin Outwich). The third window from the W. end of the nuns' choir was erected in 1884 to the memory of Shakespeare, a certain William Shakespeare (possibly the dramatist) having been rated in the parish books for 1598 for £5 13*s.* 4*d.*

The little church of *St. Ethelburga* (closed on Sat.), on the right in Bishopsgate, dates for the most part from c. 1390-1400. Three windows commemorate Henry Hudson (d. 1611), who took communion here with his crew on 19 April, 1607, before sailing on his first voyage of discovery. The windows were designed by Leonard Walker (1928-30); that at the E. end of the S. aisle was presented by citizens of the U.S.A. in 1929.

The site of the gate (removed in 1760) which gave its name to Bishopsgate was where Camomile St. and Wormwood St. lead E. and W. respectively. The gate derived its name from the right of the Bishop of London to one stick from every cartload of firewood entering it. On the left, opposite Houndsditch (p. 148), is *St. Botolph Bishopsgate* (closed Sat. p.m.), first mentioned in 1274 and rebuilt in 1725-28. Bishopsgate then passes (l.) *Liverpool Street Station* (1875; p. 25) and *Broad Street Station.* In the booking hall of Liverpool St. Station is a bronze portrait medaillon of Captain Fryatt, of the mail-steamer 'Brussels', who was shot by the Germans at Brussels in 1916. — At No. 230 Bishopsgate is the *Bishopsgate Institute* (1894), with a collection of prints of old London. — Norton Folgate continues Bishopsgate to Shoreditch (p. 182).

Cornhill (Pl. I 4) leads E., past the S. side of the Royal Exchange (p. 142). *St. Michael's*, about 300 yds. down, on the right, was rebuilt by Wren in 1670-77 and restored in 1860 (open 10.15-3.45; noted choral services and organ recitals; closed Sun. p.m. and Sat.). The tower was built by Wren in the Gothic manner in 1715-21. Almost adjoining is *St. Peter's*, rebuilt by Wren in 1679-82 (open 9-4). According to a 17th cent. tablet in the vestry, the church was founded in A.D. 179 by "Lucius, the first Christian king of this land, then called Britaine". The chancel-screen is the only one erected by Wren and still in its place.

Leadenhall Street (Pl. I 4), which continues Cornhill beyond Bishopsgate (p. 144; l.) and Gracechurch St. (p. 147; r.), is the heart of the British shipping business.

Whittington Avenue (r.) leads to *Leadenhall Market* (1881) for meat, poultry, fish, and provisions (mainly retail).

Farther on in Leadenhall St. are the present premises (r.) **of Lloyd's,** built in 1925-28.

Lloyd's is a body of underwriters and insurance brokers, incorporated in 1871 for the collection and distribution of shipping intelligence. The name is derived from a coffee house kept by Edward Lloyd (d. 1712). Lloyd's also effects insurance of any description except life insurance. The daily newspaper known as 'Lloyd's List and Shipping Gazette' has been published since 1734. Lloyd's occupies the site of *East India House*, the offices of the East India Company, incorporated in 1600 and dissolved in 1858.

At the corner of St. Mary Axe (l.) is *St. Andrew Undershaft* (open 11-3, Sat. 11-12), probably so called because it was overtopped by a 'shaft' or maypole erected by its side. The body of the church was rebuilt in 1520-32.

In the N. aisle is the tomb of John Stow, the antiquary (d. 1605), by Nicholas Johnson; a memorial service is held on the Sun. nearest 6 April, when the quill pen is renewed. The font is by Nicholas Stone. Hans Holbein resided in this parish, dying of the plague in 1543 (tablet in the S. aisle).

At No. 24 St. Mary Axe is the *Baltic Exchange*, built in 1900-3, the members of which are produce merchants and brokers, shipowners and shipbrokers, etc., trading with every part of the world.

Farther on in Leadenhall St., adjoining *Cunard House*, is *St. Katharine Cree* (11-3, not Sat.), a 'Laudian' church rebuilt after 1628, with a tower probably rebuilt in 1504.

The plaster vaulting is adorned with the arms of the City companies. On the S. side of the chancel is the monument of Sir Nicholas Throckmorton (1515-71), the diplomatist. The 'Lion Sermon' preached here annually since 1645 on 16 Oct. commemorates the escape of Sir John Gayer (d. 1649) from an African lion.

Leadenhall St. joins Fenchurch St. at Aldgate (p. 147).

Lombard St. (which begins at the Bank) and Fenchurch St. form a loop on the S. of Cornhill. **Lombard Street** (Pl. I 4),

which has been for ages the most noted street in London for banking and finance, inherited its name from the Lombard merchants who settled in London in the 12th cent. and took the place of the Jews (p. 133) as money-lenders. Many of the banks both here and in adjacent streets still display their ancient signs. *Martins Bank* (l.; No. 68), founded c. 1677, contests with Child's (p. 117)

the title of the oldest bank in London. *Glyn, Mills & Co.* (l.; No. 67) was founded in 1753 and absorbed Child's in 1924. *St. Edmund King and Martyr* (9-4, not Sun. p.m. or Sat.) was rebuilt by Wren in 1670-79 and contains good woodwork. A few yards farther, in the recesses of George Yard, is the *George & Vulture* (established in 1600), of 'Pickwick' fame.

Lombard St. ends at GRACECHURCH STREET, which continues Bishopsgate (p. 144) S. to the Monument Station (p. 153). We proceed eastwards along **Fenchurch Street** (Pl. I 4).

On the right is MINCING LANE, wrecked by bombs. *Clothworkers' Hall* (l.) was destroyed on 10-11 May, 1941. *Plantation House* (1937) deals in tea, coffee, rubber, and spices. — A little to the E., in MARK LANE (originally Mart Lane), are the *Old* and the *New Corn Exchange*. The 15th cent. tower of *All Hallows Staining*, on the W. side of Mark Lane, survived the Great Fire; the rest of the church was removed in 1870. The tower is adjoined by a tiny crypt (probably 12th cent.; reconstructed in 1872) from St. James in the Wall, near St. Giles Cripplegate (p. 136).

On the E. side of Mark Lane is HART STREET, with the nave walls and the tower (top story of the 18th cent.) of *St. Olave's*, which was bombed in 1941. This was the church frequented by Pepys when secretary to the Navy Office, in the neighbouring Crutched Friars. On the S. wall is a memorial with a bust of Pepys unveiled by James Russell Lowell in 1884; and on the N. side of the chancel is the monument erected by Pepys to his wife, with a charming bust. These memorials escaped the bombardment. Pepys and his wife are buried beneath the chancel. The churchyard, entered by a skull-decorated gateway in Seething Lane, is described by Dickens in 'The Uncommercial Traveller' (chapter xxi) under the name of 'Saint Ghastly Grim'.

Beyond Mark Lane two short side-streets on the right (S.) of Fenchurch St. lead to *Fenchurch Street Station* (p. 24). At 71 Fenchurch St. is *Lloyd's Register of Shipping* (1901).

Among the functions of Lloyd's Register, which was founded in 1760, are the survey and classification of merchant vessels, the annual publication of a Register Book containing particulars of the world's sea-going vessels of 100 tons and upwards, and the maintenance of a staff of ship and engineer surveyors in every part of the world. The symbol 'A 1' originated with Lloyd's Register in 1775.

Fenchurch St. joins Leadenhall St. (p. 145) at *Aldgate* (Pl. K 4), the site of one of the City gates.

Aldgate lies on the verge of the quarter where the Jews settled after their return from their expulsion from Old Jewry (p. 133) by Edward I. Duke St., on the left (N.) of Aldgate, leads to Duke's Place. The *Great Synagogue* here (1789) has been destroyed by bombing. Duke St. is continued by Bevis Marks. In Heneage Lane, a turning on the left, is the *Spanish and Portuguese Synagogue*, the oldest in England, founded in Creechurch Lane in 1657 (tablet at corner of Creechurch Lane and Bury St.). The present building, dating from 1700-1, has remained practically unaltered and contains all its original fittings.

HOUNDSDITCH (Pl. I 4), parallel with Duke St., lies on the site of the City ditch. It is now occupied by dealers in cheap fancy goods and second-hand clothing. — Its S. continuation, the MINORIES (pron. 'minneries'), takes us to Tower Hill (p. 173).

St. Botolph Aldgate, in Aldgate High St., the E. continuation of Aldgate, was rebuilt by the elder George Dance in 1741-44. — Beyond *Aldgate Station* and Middlesex St., which marks the City limits, begins Whitechapel High St. (p. 183).

14. Blackfriars. Queen Victoria Street. Thames Street. Monument. London Bridge

UNDERGROUND. *Blackfriars*, *Mansion House*, *Cannon Street*, and *Monument*, on the District; *London Bridge*, on the Northern line. — BUSES in Queen Victoria St. (No. 76), Cannon St., and King William St. — WATER-BUSES (p. 34) at *St. Paul's* (Blackfriars Bridge).

The district of Blackfriars derives its name from a Dominican friary founded in Holborn in 1221 and transferred to this site in 1282. Blackfriars Theatre, constructed in 1596 by James Burbage out of the monastic hall and refectory, stood till 1655, and its site is commemorated in Printing House Square (see below).

Blackfriars Bridge (Pl. G H 5), at the E. end of the Thames Embankment, was built in 1865-69 in place of a stone bridge of 1760-69 and was widened in 1907-8. On the right are the *Blackfriars Stations* of the District and the Southern Region.

Queen Victoria Street (Pl. G H 4), $^2/_3$ M. in length, constructed in 1868-71, leads E. from Blackfriars Bridge to the Bank.

New Bridge St., see p. 119; Upper Thames St., see p. 150. — In Black Friars Lane, which diverges left from Queen Victoria St. just beyond the railway bridge, is (r.) *Apothecaries' Hall*. The E. and N. sides of the court-yard date from 1670, the W. and S. sides from 1786.

On the left in Queen Victoria St. is the office of *The Times*, the leading British newspaper, first published on 1 Jan. 1788. The printing office is in Printing House Square, where the King's Printing House was situated from 1667 till 1770.

Farther on in Queen Victoria St. (l.) is *St. Andrew by the Wardrobe*, rebuilt by Wren in 1685-95. It was gutted on 29 Dec. 1940. — Adjacent, the Bible House (c. 1860), the headquarters of the *British and Foreign Bible Society*, founded in 1804.

Visitors (weekdays 10-4, except Sat.) are shown the library, containing an unrivalled collection of Bibles and portions of the Scriptures, in some 1100 different languages; missionary versions, including the first Bible printed in America (John Eliot's Bible for the Indians of Massachusetts); etc.

The tall *Faraday Building* (1933) is the headquarters of the long-distance telephone services.

The **College of Arms** or *Heralds' College*, also on the left, originally the town house of the Earls of Derby, was given to the heralds by Queen Mary in 1555 and rebuilt after the Great Fire c. 1670-77.

The office of Earl Marshal, president of Heralds' College, is hereditary in the person of the Duke of Norfolk. The college, incorporated by Richard III in 1483, consists of three kings of arms (Garter, Clarenceux, and Norroy), six heralds (Lancaster, York, Somerset, Chester, Richmond, and Windsor), and four pursuivants (Portcullis, Rouge Croix, Bluemantle, and Rouge Dragon). The main duty of the officers of arms is to make out and preserve the pedigrees and armorial bearings of noble families and to conduct certain royal ceremonials.

The international headquarters of the *Salvation Army*, which stood opposite, has been destroyed by bombs.

On the left are the remains of *St. Nicholas Cole Abbey*, first mentioned in 1241-59, rebuilt by Wren, and completely burnt out during the 'blitz'. *St. Mildred's, Bread Street*, also on the left and also rebuilt by Wren (1671-81), was almost totally destroyed on 16-17 April, 1941.

Beaver House, in Great Trinity Lane, on the right of Queen Victoria Street, is the office (1925) of the *Hudson's Bay Company*, which originated in a charter granted by Charles II in 1670 and still carries on fur-trading operations.

Queen Victoria St. then intersects Cannon St. (p. 151). On the right is *Mansion House Station*, on the left is *St. Mary Aldermary*, "elder than any church of St. Marie in the Citie" (Stow). The lowest stage of the tower dates from 1511-18, the second stage probably from the early 17th century. The church (reopened in 1682) is the finest example of Wren's Gothic style. Fine plaster fan-vaulting; sword-rest of 1682 (by a pillar in the nave).

Watling Street (Pl. H 4; l.), originally Atheling St., has probably no connection with the great highway of that name from Dover to Chester. Bombs having cleared away nearly all the buildings in this vicinity, a magnificent view of St. Paul's is now disclosed.

A little farther on Queen Victoria St. debouches in the open space in front of the Bank of England (p. 142).

From Blackfriars to the Tower viâ Thames Street

Blackfriars, see p. 148. From Queen Victoria St. the narrow **Upper Thames Street** (no buses) diverges right at Blackfriars Station and runs parallel with the Thames as far as London Bridge, beyond which it is continued by Lower Thames St. It is the centre of the wholesale paper and fur trades. Near its W. end is *St. Benet's* (usually open only for Sun. services), rebuilt by Wren in 1677-85 and used since 1879 as a Welsh church. Inigo Jones (d. 1652) was buried in the earlier church. Farther on is the tower of *St. Mary Somerset*, which was rebuilt by Wren in 1686-94; the body of the church was pulled down in 1871. In Little Trinity Lane (l.) is *Painter-Stainers' Hall* (No. 9; opposite Hudson's Bay Co., p. 149), rebuilt in 1668-71. Queenhithe (r.) leads to *Queenhithe Dock*, first mentioned in 899. In Garlick Hill (l.) is *St. James Garlickhithe* (open 11.30-2.30, Sat. 11.30-1), rebuilt by Wren in 1674-1687, with fine woodwork.

No. 68 Upper Thames St. (r.) is *Vintners' Hall*, rebuilt in 1671 and remodelled externally in the 18th century.

The company was incorporated in 1436-37. On the 2nd Thurs. in July the new Master and Wardens attend service at St. James Garlickhithe or St. Michael Paternoster Royal (p. 151), the white-smocked Tackle-Porters sweeping a passage through the streets for them. The company, together with the Dyers' Company (p. 151), shares in the royal privilege of keeping swans on the Thames, and in July the three Swan Markers make a voyage on the river between Southwark Bridge and Henley for the purpose of nicking the cygnets' bills ('swan upping').

Queen St. leads right to *Southwark Bridge* (Pl. H 5), originally built by John Rennie in 1815-19 and reconstructed in 1913-21.

Upper Thames St. passes under Cannon Street Station and comes to an end beyond Fishmongers' Hall (p. 153), adjoining London Bridge (p. 154). From this point **Lower Thames Street** (Pl. I 5), which is given over to the fish trade, runs E. to the Tower. Close to the bridge stands (r.) *St. Magnus the Martyr*, rebuilt by Wren in 1671-87, with a *Tower completed in 1705. The church possesses good woodwork and an organ of 1712. Miles Coverdale, author of the first complete printed English version of the Bible (1535), is buried here.

Billingsgate Market, farther E., by the Thames, is the chief market in London for fish (now nearly all land-borne). The market lasts from 5 to 10 a.m. The porters wear quaint leather

hats. The bad language once used by the fishwives here has become proverbial.

Opposite the market is St. Mary at Hill. The *Coal Exchange*, at the right corner, built in 1847-49, contains the remains of a Roman bath. *Watermen's Hall*, at No. 18 (l.), was built in 1786. The domed church of *St. Mary-at-Hill* was rebuilt by Wren in 1670-76. It has six sword-stands.

Adjoining the fish market is the *Custom House* (1813-17), with an imposing façade towards the Thames (1826-28).

St. Dunstan's Hill, opposite the Custom House, ascends to *St. Dunstan-in-the-East*, of which the *Tower and lantern-steeple were rebuilt by Wren in 1698. The nave was burned down by enemy action in May, 1941.

Lower Thames St. debouches on *Tower Hill* (p. 181).

From St. Paul's to London Bridge the most direct route is Cannon Street (Pl. H 4), which intersects Queen Victoria St. and Queen St.

Beyond Queen St., the first turning on the right in Cannon St. is College Hill, in which stood the house of Richard Whittington (d. 1423; mercer, merchant adventurer, and thrice mayor of London), on the site now occupied by Nos. 21 & 22, which, with the picturesque 'gatehouse' fronting the street, probably date from the late 17th century. Whittington was buried in the adjoining church of *St. Michael Paternoster Royal*. His monument was destroyed in the Fire of 1666, the roof and interior of the church in the late war. The church was rebuilt by Wren in 1686-94; the tower, with an elaborate lantern, was finished in 1713. — College Hill, Garlick Hill, and the lower parts of Queen St. and Upper Thames St. are the centre of the wholesale fur trade.

College St. leads E. from St. Michael's to Dowgate Hill, passing (r.) the *Innholders' Hall*, completed in 1680 and rebuilt, after war damage, in 1950. — On the left in Dowgate Hill are the *Dyers' Hall* (No. 10; comp. p. 150), *Skinners' Hall* (No. 8; c. 1670), and *Tallow Chandlers' Hall* (No. 4; rebuilt in 1671-72, much altered in 1881).

In Cannon St., immediately beyond Dowgate Hill, is *Cannon Street Station* (Southern Region and District). *St. Swithin's*, opposite, rebuilt by Wren in 1677-87, was wrecked in 1940-41. Built into the S. wall is the *London Stone*, removed from the opposite side of the street in 1742 and set up here in 1798. Camden considered it to have been a Roman milestone. Against it Jack Cade, known as Mortimer, struck his staff in 1450, exclaiming "Now is Mortimer lord of this city" (Shakespeare, 'Henry VI', part II, iv. 6).

In St. Swithin's Lane are the site of *Salters' Hall*, completely destroyed in the late war, and, at New Court, the offices of *N. M. Rothschild & Sons*, merchants and bankers, founded in 1805 by Nathan Meyer Rothschild of Frankfurt. — In Abchurch Lane, the next turning on the left from Cannon

St., is *St. Mary Abchurch* (7.45 a.m.-3 p.m.; not Sat. or Sun.). It was rebuilt by Wren in 1681-87 and has an internal dome painted by Sir James Thornhill, probably in 1708, a reredos by Grinling Gibbons, and other good woodwork. The church was damaged by blast six times in 1940-45. — Nos. 1 & 2 in LAURENCE POUNTNEY HILL, on the S. side of Cannon St., have hooded doorways of 1703.

Farther on, at the *Monument Station*, King William St. (p. 153) and Gracechurch St. (p. 147) diverge on the left. Cannon St. is continued by EASTCHEAP. On the left, at the corner of Rood Lane, is *St. Margaret Pattens* (open Mon.-Fri. 9-5), so named from the pattens or overshoes once sold here. Rebuilt by Wren in 1684-89, it contains two canopied pews (the underside of that on the right bears Wren's initials).

At the E. end of GREAT TOWER STREET (the continuation of Eastcheap), close to Tower Hill (p. 181), is *All Hallows by the Tower (open to visitors on Sun. after 2.30 p.m. and all day during the week except 12.30-1.30 p.m.). Its alternative title, 'Berkyngechirche', is due to its having belonged as early as 1303 to Barking Abbey (p. 200). The church, which had a narrow escape from the Great Fire (see Pepys's Diary, 5 Sep. 1666) and was damaged by an explosion in 1650, was reduced to a shell by air attacks in Dec. 1940. The brick tower (1659), interesting as an example of Cromwellian architecture, has survived, also the S. wall of the church, but the nave and S. aisle have been completely destroyed. The N. aisle (Perp.; 15th cent.), part of which has been rebuilt, is used for services pending the complete reconstruction of the church.

Since 1922 All Hallows has been the guild church of 'Toc H', an interdenominational religious society founded in 1915 at Talbot House, Poperinghe, near Ypres, by the Rev. P.B. Clayton (vicar of All Hallows since 1922). Talbot House ('Toc H' in signallers' parlance) was named after Lieut. Gilbert Talbot, son of the Bishop of Winchester. The object of the society is to perpetuate the spirit of service created during the First World War.

In the N. porch (by J. L. Pearson, 1884) a tablet records the baptism of William Penn (23 Oct. 1644). — In the N. aisle is the war memorial (1926) to the 'Elder Brethren' of 'Toc H' (i.e. deceased members). At the E. end of the aisle, on the altar-tomb of Alderman John Croke (1477), is the first 'Lamp of Maintenance'. The brass communion rails date from 1750. The font-cover, late 17th cent., is ascribed to Grinling Gibbons. The font, of limestone from Gibraltar (1944), replaces that of the 17th cent. lost in 1940. The ironwork includes the hand-rail of the pulpit (c. 1705), a hat-peg, and three 18th cent. sword-rests. Of the heraldic glass in the windows a few pieces are of 1666, the rest is modern (1949). — All Hallows is noted for its seventeen brasses, the oldest of which (1389) is that of William de Tonge in the S. chapel, while the finest is that of Andrewe Evyngar, a Flemish brass of 1533, in the nave. Towards the E. end of the S. aisle is the brass of William Thynne (d. 1546), editor of Chaucer.

The *Crypt* (14th cent.) and *Undercroft*, opened up in 1927, contain a chapel of St. Francis of Assisi, a 'Chapel of Rest', with the ashes of many members of 'Toc H', a 'Crusaders' Altar', recently acquired from Athlit in Palestine, and the burial place of Archbishop Laud (d. 1645). Laud and many others executed on Tower Hill were buried in All Hallows, but Laud's body was removed in 1663 to St. John's College, Oxford.

Judge Jeffreys was married in this church in 1667, and John Quincy Adams, sixth president of the United States, in 1797. — The carillon, which is played on Fri. 12.45-1.30, was presented by Mr. John McConnell of Montreal in 1948.

From the Bank to London Bridge the direct route is by King William Street (Pl. I 4). *St. Mary Woolnoth*, at the corner of Lombard St. (l.), a sombre but majestic church with a sumptuous interior, was rebuilt by Nicholas Hawksmoor in 1716-27. It contains memorials to Sir William Phipps (1651-1695), governor of Massachusetts, and (in the N. aisle) to John Newton (1725-1807), friend of Cowper, with an epitaph by himself. A British Columbian service is held in this church in May.

In Clement's Lane (l.) is *St. Clement Eastcheap* (closed on Sat.), rebuilt by Wren in 1683-87 and containing good woodwork and a beautiful plaster ceiling.

At the Monument Station (subway; comp. p. 152) we continue straight on, along King William St., then take the first turning on the left (Monument St.; Pl. I 4, 5) to reach the **Monument**, a fluted Doric column, 202 ft. high, designed by Wren and erected in 1671-77 at the approach to Old London Bridge. It commemorates the Great Fire of London, which, on 2-7 Sept. 1666, destroyed 460 streets with some 89 churches, 44 halls of city companies, and 13,200 houses.

A winding staircase of 311 steps (weekdays 9-6, in winter 9-4; 6*d.*) ascends to a platform commanding an admirable survey. Above it rises a copper-gilt finial simulating a ball of fire.

We return to King William St. and turn left. Opposite *Adelaide House* (l.; 1924) is the entrance to *Fishmongers' Hall*, the foundations of which are in Upper Thames St., below. The hall was rebuilt in 1831-33 and was badly damaged in 1940. The company has existed since before the reign of Henry II (1154-89).

Until 1749 **London Bridge** (Pl. I 5) was the only bridge over the Thames in London (comp. p. 88). The present one was designed by John Rennie and completed by his sons John and George Rennie (1824-31).

The first historical mention of a London Bridge was in Edgar's time (963-975). This was of timber; the first stone bridge was begun in 1175 and completed in 1209; it was at a point 60 yds. lower down the river than the present one and was removed in 1832. — London Bridge divides the Thames into 'above' and 'below' bridge. Looking down the river we survey the Port of London (p. 186; the part immediately below the bridge being called the *Pool*) and obtain a good view of Tower Bridge (p. 181). Near the S. end of the bridge lie London Bridge Station and Southwark Cathedral (p. 188).

III. WEST AND NORTH LONDON

15. Kensington and Chelsea

UNDERGROUND. *Hyde Park Corner* and *Knightsbridge*, on the Piccadilly Line; *South Kensington*, on the District and Piccadilly Lines; *High Street Kensington*, on the District and Circle Lines; *Notting Hill Gate*, on the Central Line; *Sloane Square*, on the District. — BUSES serve nearly all the area described. — WATERBUSES (p. 34) at *Cadogan Pier*, next to Albert Bridge.

Knightsbridge (Pl. B C 6), beginning at Hyde Park Corner, runs close to the S. edge of Hyde Park. *St. George's Hospital*, at its E. end, was founded in 1733 and rebuilt in 1828-32. Beyond the Albert Gate of Hyde Park, at Hyde Park House (No. 60), is the *Royal Thames Yacht Club*, with a ship's mast in front. Near by is a group of smart shops for women.

Sloane St. (p. 84) and BROMPTON ROAD diverge here to the left (S.). The latter, a shopping street, with *Harrod's Stores*, leads to South Kensington, an upper middle-class residential district dating mostly from 1860-80. On Knightsbridge Green, at the beginning of Brompton Road (r.), are the offices of *Tattersalls*, founded by Richard Tattersall in 1766. The auction sales of horses are now held at Newmarket. The Oratory (Pl. A B 6), a large and ornate church in the Italian Renaissance style, at the end of Brompton Road, just short of the Victoria and Albert Museum, was built in 1880-84, the dome in 1896-97. The Congregation of the Oratory, founded by St. Philip Neri at Rome in 1558, was introduced into England in 1847 by *Cardinal Newman* (1801-90; monument in front of the W. wing). The altar in the chapel of St. Wilfrid, to the right of the sanctuary, came from the church of St. Servatius at Maastricht (c. 1710), the Lady Altar (E. transept) from the suppressed Dominican church at Brescia (1693).

Farther on in Knightsbridge we pass *Knightsbridge Barracks* (r.), beyond which Knightsbridge is continued by KENSINGTON ROAD (Pl. A B 6). At No. 25 Princes Gate is the *Royal School of Needlework*, founded in 1872 (10.30-5; closed Sat. & Sun.). Beyond Exhibition Road (p. 156), which diverges opposite the Alexandra Gate of Hyde Park, begins KENSINGTON GORE. The *Royal Geographical Society*, founded in 1830, has since 1913 occupied Lowther Lodge, at the corner here, designed by Norman Shaw (1874). On the outside wall in Exhibition Road is a bronze bust of Sir Ernest Shackleton (1874-1922). The museum of relics of explorers is open to visitors on application.

On the right rises the *Albert Memorial* (Pl. A 6), a gorgeous monument erected in 1872, from the designs of Sir George Gilbert Scott, to the memory of Prince Albert of Saxe-Coburg-

Gotha (1819-61), consort of Queen Victoria. It does not arouse universal admiration. Just behind it, in Kensington Gardens, is the pretty *Flower Walk*.

Opposite stands the *Royal Albert Hall*, used for concerts, public meetings, balls, etc. It was constructed in the Italian Renaissance style in 1867-71 and can accommodate 10,000 people. Visitors may view the hall when it is not in use.

For the continuation of Kensington Road, see p. 157.

On the W. side of the Albert Hall is the *Royal College of Organists* (Pl. A 6), founded in 1864. The district immediately S. of this point, bounded by Exhibition Road (E.), Queen's Gate (W.), and Cromwell Road (S.), is occupied by museums and other educational institutions. The *Royal College of Music*, in Prince Consort Road, was founded in 1883. It contains the Donaldson Museum of Ancient Musical Instruments (free on weekdays in term, 9.30-5.30; closed Sat. p.m.).

The **Imperial Institute** (Pl. A 6), in Imperial Institute Road (the next parallel road to Prince Consort Road, on the S.), was erected in 1887-93. The tower is 280 ft. high. Its function is to promote the development of the various countries of the Commonwealth by means of research, exhibitions, and the supply of information.

The *Exhibition Galleries* illustrate the natural and economic resources of the Dominions and Colonies (entrances at the W. and E. ends of the façade; open free Mon.-Fri. 10-4.30, Sat. 10-5; closed on Christmas Day and Good Friday; free showing of films Mon.-Fri. 3 p.m., Sat. 2.30 & 3.30).

Facing the Imperial Institute are the offices of the *Imperial College of Science and Technology*, incorporated in 1907 for "the most advanced training and research in various branches of Science, especially in its application to Industry". Its eight component institutions are in the immediate vicinity.

In Exhibition Road are the main entrances of the **Science and Geological Museums** (r.; pp. 267, 269) and the side-entrance of the **Victoria and Albert Museum** (p. 251). The *Royal College of Science*, facing the Science Museum, was built in 1872.

Exhibition Road ends on the S. in CROMWELL ROAD (Pl. A 6, 7), a monotonous street over 1 M. in length, with many private hotels. For the **Natural History Museum**, see p. 271.

Continuing along Kensington Road, we pass the top of the wide street known as Queen's Gate (Pl. A 6), where an equestrian statue commemorates *Lord Napier of Magdala* (1810-90), who took the fortress of Magdala in Abyssinia in 1868.

Where Kensington Gardens end we enter KENSINGTON HIGH STREET, which is usually thronged with women shoppers. It intersects the "old court suburb" of Kensington, a royal borough and high-class residential district.

The *Soviet Embassy* is at No. 13 Kensington Palace Gardens, which runs N., past Kensington Palace. — Young St., on the opposite (S.) side of Kensington High St., leads past the house (r.) occupied by Thackeray from 1847 to 1853 (tablet) to KENSINGTON SQUARE, with several Queen Anne houses (c. 1700).

St. Mary Abbots, at the corner of Kensington Church St., was rebuilt in 1869-72. The spire is 278 ft. high.

KENSINGTON CHURCH STREET, with several antique shops, leads N. to Notting Hill Gate (p. 106), passing (l.) the ruin of the *Carmelite Church*, built by E. W. Pugin in 1865 and wrecked by enemy action in the late war.

Our Lady of Victories (l.; 1869), beyond *High Street Kensington Station*, was gutted by enemy action in 1940.

On a hill to the right stands Holland House, built in 1605-40. Penn, when in favour with Charles II, was daily assailed here by a host of petitioners; and it was here in 1719 that Addison showed his dissolute stepson "how a Christian can die". In 1762 the house was sold to Henry Fox, afterwards Baron Holland, father of Charles James Fox, and it now belongs to the Earl of Ilchester, a descendant of a brother of Henry Fox. In 1941 the house was hit by incendiary bombs, and the central block was burned almost to the ground. Together with its extensive park it now stands derelict (no adm.).

Taking the first turning to the right past Holland Park (Melbury Road) and the first turning to the left (Holland Park Road) we come to No. 12 (r.), Leighton House, the residence of Lord Leighton from 1866 till his death in 1896. Damaged by bombing in 1940, it was reopened to the public in 1951. It contains an 'Arab Hall' and works by Leighton, Burne-Jones, G. F. Watts, etc. — This neighbourhood was, and still is, favoured by successful artists. ILCHESTER PLACE, just N. of Melbury Rd., was designed by Leonard Martin (1924-28). EDWARDES SQUARE, to the S. of Kensington High St., is of the early 19th century.

Beyond Addison Road railway bridge Kensington High St. merges in Hammersmith Road (p. 161).

Chelsea, a borough on the N. bank of the Thames, to the S.W. of Belgravia (beyond Pl. B 6, 7), was once, like Kensington, a country village with many distinguished residents. It is now an artistic, literary, and Bohemian quarter.

From Sloane Square, with the steel-and-glass emporium of *Peter Jones* (1935-37), KING'S ROAD, the main thoroughfare of Chelsea, runs S.W. to Fulham. On the left are the *Duke of York's Headquarters* (1801), for the County of London Territorial Forces.

Cheltenham Terrace (l.) leads to the E. end of Chelsea Hospital, an institution for old and invalid soldiers, founded by Charles II and built by Wren in 1689-1702. The tradition that Nell Gwyn suggested its foundation is unsupported by evidence. The 500 in-pensioners wear, in summer (when half a mile from the hospital) or when in full dress, a scarlet frock-coat, or a dark-blue tunic in winter.

The entrances are at the E. and W. ends of the building. In the central courtyard is a *Statue of Charles II in the costume of a Roman general, by *Grinling Gibbons*. On May 29th, the birthday of Charles II and the anniversary of his triumphal entry into London in 1660, the pensioners parade here, and the statue is decorated with oak boughs in memory of the king's escape from the Parliamentarians by hiding in the Boscobel Oak (6 Sept. 1651) after the battle of Worcester.

On the N. side of the court is the entrance to the chapel (r.) and hall (l.), both open on weekdays 10-12 & 2-6, Sun. 11.45-12 & 2-6. The CHAPEL has remained unaltered since its consecration in 1691. The carving of the altar and balustrade is by *Gibbons*. The ceiling above the altar was painted by *Sebastiano Ricci*. The organ dates from 1694. — The GREAT HALL is now a recreation room for the pensioners. It contains a vast painting by *Antonio Verrio*, completed by *Henry Cooke* (including a portrait of Charles II on horseback), portraits of royalties by *Kneller*, *Allan Ramsay*, *Enoch Seeman*, and others, captured flags, etc.

The GOVERNOR'S HOUSE, at the S. end of the E. wing, has a Council Chamber (Sat. 2-6, Sun. 11.45-12.15) in which are hung portraits of *Charles I and his family, by *Van Dyck*, and of other royalties by *Lely*, *Ramsay*, and *Kneller*. — The Infirmary, on the W., and the N. end of the E. wing were wrecked by bombs on 16 April and 3 Jan. 1941 respectively.

The GARDENS, which extend as far as the Embankment, are open from 10 till dusk. The Chelsea Flower Show is held here (see p. 41). The hospital gardens are adjoined on the E. by the pleasant Ranelagh Gardens, a reminiscence of a place of amusement famous in the reigns of George II and George III.

Chelsea Bridge Road, to the E. of the hospital, leads S. to *Chelsea Bridge* (1851-58).

CHELSEA EMBANKMENT, a fine boulevard constructed in 1871-74, extends from Chelsea Bridge to Battersea Bridge, a distance of over a mile.

Beyond the gardens of Chelsea Hospital TITE STREET runs N. from the Embankment. On its right side, near the S. end, is the White House (No. 35), built for Whistler by E. W. Godwin in 1878, but sold up in 1879; Sargent spent the last twenty-four years of his life and died in 1925 at No. 31 (tablet); Edwin Austin Abbey lived at No. 42, opposite, from 1899 till his death in 1911 (tablet); Oscar Wilde lived at No. 16 from his marriage (1884) till his trial (1895).

Farther along the Embankment lies the *Chelsea Physic Garden*, originally leased by the Society of Apothecaries in 1672 but presented to them in 1722 by *Sir Hans Sloane* (1660-1753), a statue of whom, by Rysbrack, was erected here in 1737.

Cotton-seed was sent hence to America in 1732. Tickets of admission may be obtained from the London Parochial Charities (3 Temple Gardens, E.C. 4).

The Embankment now skirts* **Cheyne Walk** (pron. 'chainy'), a long row of red-brick houses dating from c. 1717-18, many with charming doorways and wrought-iron gates. No. 3, acquired by the National Trust in 1942, has a collection of early musical instruments (open daily, except Tues., 10-3; 1*s.*). At No. 4 George Eliot died in 1880 after a residence of only nineteen days (tablet). No. 16, known as 'Queen's House' and wrongly associated with Catherine of Braganza, was the home of *Dante Gabriel Rossetti* from 1862 almost till his death in 1882, and of Swinburne (tablet). Rossetti is commemorated by a fountain, with a half-figure of him by Ford Madox Brown, placed in the Embankment Gardens in front of No. 16 in 1887.

A little further on is the *Albert Bridge* (1873). At its N. end, close to the river, is a figure of Atalanta, by F. Derwent Wood (1871-1926), set up here in memory of the artist in 1929.

No. 24 (formerly No. 5; tablet) in CHEYNE ROW is **Carlyle's House**, the residence of the 'Sage of Chelsea' from 1834 till his death here in 1881. It was fitted up as a memorial museum in 1895 and was given to the National Trust in 1936 (open on weekdays 10-6 in summer, 10-dusk in winter; 1*s.* Sat. 6*d.*). The study, double-walled for the exclusion of sound, is at the top of the house.

Chelsea china was made in the adjacent Lawrence St. (tablet) in 1745-84.

Farther on in Cheyne Walk are Carlyle Mansions (1886), a block of flats at No. 21 in which Henry James lived from 1912 till his death here in 1916.

Chelsea Old Church, dating from the 12th cent., was almost entirely destroyed by a land mine on 17 April, 1941, but many of its monuments and most of the More chapel have survived.

In the S. aisle of the nave: the altar-tomb of *Lord* and *Lady Dacre* (d. 1594, 1595). In the More Chapel, remodelled by Sir Thomas More in 1528: two capitals probably designed by Holbein; monument to *Henry James*; and the funeral helm of Lord Dacre. — On the S. side of the chancel *Sir Thomas More* (1478-1535) erected a tomb in 1532 for his first wife, with the intention that he and his second wife should lie beneath it (see, however, p. 178). The long Latin epitaph was composed by More himself (note the deletion of the word 'hæreticisque'). — In the Lawrence Chapel are a 'squint' and a tablet to *William de Morgan* (1839-1917), novelist and potter. — In the N. aisle of the nave: monument to *Lady Jane Cheyne* (d. 1669).

In the S.E. corner of the churchyard is the large tomb of *Sir Hans Sloane* (d. 1753). — The church was superseded as the parish church in 1819 by that of *St. Luke*, in Sydney St., which was designed by James Savage (1824) and is perhaps the earliest example in London of the modern-Gothic style.

Whistler died in 1903 at 74 Cheyne Walk (destroyed by bombing). — Near the corner of Cheyne Walk and Danvers St. stands **Crosby Hall**.

This was the hall of Crosby Place in Bishopsgate, which was probably built in 1466 by Sir John Crosby and belonged in 1523-24 to Sir Thomas More. It was pulled down in 1908 and re-erected on the present site in 1909-10. A N. wing was added, and in 1927 Crosby Hall was opened as an international hall of residence for women graduates. The great hall (open 10-1 & 2-5) has a fine oak roof. The site it occupies was the garden of More's Chelsea residence, where he was visited by Henry VIII, Holbein, and Erasmus and which was pulled down in 1740.

Battersea Bridge (1886-90) replaces Henry Holland's wooden bridge of 1772, a favourite subject of Turner, Girtin, Whistler, and others. — Mrs. Gaskell (1810-65) was born at No. 93 Cheyne Walk (National Trust; tablet). Whistler lived at No. 96 (tablet) in 1867-78 and at No. 101 in 1863-67. Turner died at No. 119 in 1851 (leaden tablet by Walter Crane). Cheyne Walk ends at the *Lots Road Power Station*, which supplies electricity for the Underground Railways.

16. Fulham. Putney. Chiswick

Railway Stations. For Fulham: *Putney Bridge*, on the District. For Putney: *Putney Bridge* and *East Putney*, on the District; *Putney*, on the Southern Region (p. 276). For Hammersmith: *Hammersmith*, on the Metropolitan, District, and Piccadilly lines. For Chiswick: *Chiswick*, on the Southern Region (p. 276); *Turnham Green*, on the District. — Buses from the West End to all three districts. — Waterbuses (p. 34) at *Putney Bridge* and *Hammersmith*.

Fulham, a riverside borough, is reached from Chelsea (p. 157) viâ King's Road and New King's Road, or from S. Kensington viâ Fulham Road, which is 2½ M. long.

These two roads converge in Fulham High St., near the N. end of Putney Bridge, where stands the parish church of *All Saints*, rebuilt in 1880-81 but retaining its tower (finished c. 1440) and ten bells (1729), the statue of Viscount Mordaunt (1627-75; under the tower), a Flemish brass of 1529 (E. end of S. aisle), a font of 1629, and old heraldic glass (W. window). In the churchyard are buried several Bishops of London.

Near the river, N.E. of the church, lies **Fulham Palace**, residence of the Bishops of London, to whom the manor has belonged since 691. The entrance is in Bishop's Avenue, a turning off Fulham Palace Road, nearly ½ M. away. The oldest part of the buildings is the *Western Quadrangle (1506-1522); the rest dates from the 18-19th centuries. The grounds were once encircled by an ancient moat, which was filled up in 1921 and is now open to the public as the 'Moat Garden'. — The public *Bishop's Park* has a river front ¼ M. long.

Putney Bridge (1882-86) crosses the Thames from Fulham Church to the suburb of **Putney**, a resort of rowing clubs and the starting point of the Oxford and Cambridge boat race (p. 49). The parish church of *St. Mary* (usually open 11-12), at the S. end of the bridge, was rebuilt in 1836 but retains its early 15th cent. tower, old brasses and monuments, and the fan-vaulted chapel of a bishop of Ely (d. 1533).

Putney Hill (frequent buses) ascends to *Putney Heath*, which is adjoined on the W. by Richmond Park (p. 278) and on the S. by Wimbledon Common (p. 281), across which a fine walk may be taken to (3 M.) Wimbledon. — To the N.W. of Putney Heath lies the pleasant village of *Roehampton*, with numerous large mansions. Dover House Road, parallel with Roehampton Lane on the E., intersects a well-planned L.C.C. estate.

The borough of **Hammersmith** is approached from Kensington by Hammersmith Road, the W. continuation of Kensington High St. The exhibition building of *Olympia*, at the beginning of Hammersmith Road, with its own station on the Underground, was opened in 1886 and extended in 1923 and 1929.

Hammersmith Road next passes *St. Paul's School*. Founded by Dean Colet in St. Paul's Churchyard (p. 124) in 1509, it was transferred to its present buildings in 1884. In 1944, the

boys having been evacuated, the school was the headquarters of Field-Marshal Montgomery (himself an 'Old Pauline') before the Allied invasion of France.

Olympia

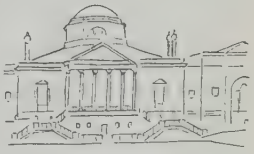
Hammersmith Road ends at *Hammersmith Broadway*, a busy traffic-centre, whence Hammersmith Bridge Road runs S.W. to *Hammersmith Bridge* (1827; rebuilt in 1887) and Barnes.

An interesting walk may be taken along the N. bank of the Thames from Hammersmith Bridge to (1 M.) Chiswick. In the first half of our walk we traverse Hammersmith Mall, which retains a number of 18th cent. houses. At the end of the Lower Mall we pass on our right the rear of the *Hammersmith Town Hall* (1938). At the *Doves Inn*, in the Upper Mall, James Thomson is said to have written his poem 'Winter'. No. 26 is *Kelmscott House*, the London home of William Morris, "poet, craftsman, socialist", from 1878 till his death here in 1896 (tablet). Previous tenants were Sir Francis Ronalds, who invented the electric telegraph here in 1816, laying eight miles of insulated cable in the garden (tablet); and George Macdonald (1868-77), poet and novelist. — Beyond a group of factories and Hammersmith Terrace (built before 1755) we reach **Chiswick** (pron. 'chizzick'), the riverside portion of which retains its old-world charm. *Walpole House* in Chiswick Mall was once a preparatory school which Thackeray attended in 1817 and which afterwards appeared in 'Vanity Fair' as Miss Pinkerton's academy for young ladies. At the end of the Mall is the parish church of *St. Nicholas*, which has a tower of 1416-35, although the rest was rebuilt by J. L. Pearson in 1882-84. On the S. side of the churchyard is the tomb of William Hogarth (1697-1764); epitaph by Garrick) and in the new cemetery, by the N. wall, is that of James Abbot McNeill Whistler (1834-1903) and his wife, designed by Edward Godwin.

Church St., with its old houses, leads to Burlington Lane, at the beginning of which, on the left, is *Chiswick Square* (c. 1680), with Boston House (1740) at the back. According to the tablet, it was into the garden here that Becky Sharp threw the dictionary. From Devonshire Road diverges (l.) Hogarth Lane, on the left in which is *Hogarth's House* (c. 1700),

the country home of William Hogarth from 1749 onwards (severely damaged by enemy action, but to be restored).

Chiswick House, with a public park of 66 acres (entrances in Duke's Avenue, at the end of Hogarth Lane, and in Burlington Lane), was built in 1727-36 by the 3rd Earl of Burlington, the 'architect-earl', assisted by Colin Campbell and (later) William Kent, wings being added by James Wyatt in 1788. This villa was modelled on Palladio's Rotonda near Vicenza. It was tenanted by Edward VII when Prince of Wales, and the *Park, laid out by Kent, contains the five garden plots cultivated by the royal children (refreshments near by).



Duke's Avenue runs N., across Chiswick High Road (buses), to *Turnham Green*. *Bedford Park*, a garden suburb to the N.E. of Turnham Green Station, was designed by Norman Shaw (1875), who was also responsible for the church (St.Michael's, 1879).

17. Marylebone. Regent's Park. Zoological Gardens

UNDERGROUND. *Edgware Road*, *Paddington*, *Maida Vale*, *Kensal Green*, *Regent's Park*, *Baker Street*, *Marylebone*, and *St. John's Wood*, on the Bakerloo; *Edgware Road*, *Paddington*, *Great Portland Street*, and *Baker Street*, on the Metropolitan. — BUSES in Edgware Road, Maida Vale, Marylebone Road, and Baker St. For the *Zoo*, see p. 166.

Edgware Road (Pl. A B 3, 4), following the line of the Roman 'Watling Street' (p. 18), runs N.W. from Marble Arch straight to (8 M.) Edgware. After about ½ M. Marylebone Road (p. 164) turns off to the right, Praed St. to the left. The latter takes us to *Paddington Station* (Pl. A 3, 4), terminus of the Western Region.

Harrow Road leads through the drab district of *Paddington* to Wembley and Harrow, passing, 2½ M. from Edgware Road, *Kensal Green Cemetery*, the most interesting of the public burial-grounds of London. Among eminent persons interred here are Wilkie Collins, Cruikshank, Tom Hood Kemble, John Leech, J. L. Motley (American ambassador 1869-70), Robert Owen, Thackeray, and Trollope. — In the adjoining St. Mary's Cemetery (R.C.) are buried Francis Thompson and Alice Meynell.

Beyond the Regent's Canal (1812-20) Edgware Road is continued by MAIDA VALE (Pl. A 2), a wide road with blocks

of flats, named in honour of the victory of Sir John Stuart over the French in 1806 at Maida, in Calabria.

St. John's Wood (Pl. A 2), to the E. of Maida Vale, was laid out at the same time as Regent's Park. This pleasant residential district, the first in London to abandon the terrace house for the semi-detached villa, has from the first been an "abode of love and the fine arts". In St. John's Wood Road is the entrance to **Lord's Cricket Ground** (Pl. A 2), the headquarters of the Marylebone Cricket Club ('M.C.C.'), which is the recognized authority governing the English national game (comp. p. 46). The first 'Lord's' was opened by Thomas Lord in 1787 at Dorset Square, and the turf was transferred hither in 1814. — The *Liberal Jewish Synagogue*, 28 St. John's Wood Road, is the largest in the country (1925). *St. John's Chapel* (Pl. B 2), at the corner of Wellington Road, facing the Underground Station, was built by Thomas Hardwick in 1814. In the graveyard is the tomb of Joanna Southcott (1750-1814), the prophetess.

St. John's Wood is adjoined on the S.E. by the borough of **Marylebone.** It extends on both sides of Marylebone Road (Pl. B C 3), which runs from Edgware Road to the N. end of Great Portland Street, passing to the S. of Regent's Park. Its name derives from the old church of St. Mary-le-bourne, i.e. St. Mary's on the brook of Tyburn.

Marylebone Station (Pl. B 3; 1899), just off Marylebone Road, to the left, is a terminus of the Eastern Region. *Marylebone Town Hall*, farther on (r.), was built in 1914-20. *Baker Street Station* (Underground; Pl. C 3) is at the N. end of Baker Street, which leads S. to Oxford St. and whose title to distinction still rests on Sherlock Holmes having had his rooms in it, at No. 221 B. *Madame Tussaud's*, just beyond the station, was founded in Paris by Marie Tussaud (1760-1850), a Swiss who modelled the victims of the Terror and transferred her museum of waxworks to London in 1802. — The church of *St. Marylebone* (r.), with a galleried interior, built by Thomas Hardwick in 1813-17, looks well when viewed from the further end of York Gate, opposite, on the edge of the park. In 1950 a chapel, with furniture from the poet's home in Venice, was dedicated to the memory of Robert Browning (p. 165).

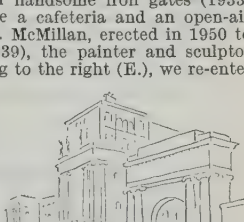
Old Marylebone Church, rebuilt in 1741, lay at the back of the present one, near the top of Marylebone High St. Damaged in the late war, it was pulled down in 1949. Charles Wesley (1707-88) was buried in the church-

yard. The monument does not mark the site of his grave. Dickens lived at No. 1 Devonshire Terrace (corner of Marylebone Road and High St.; tablet) from 1839 to 1851, writing there most of 'Barnaby Rudge', 'The Old Curiosity Shop', 'Martin Chuzzlewit', the 'Christmas Carol', 'Dombey and Son', and 'David Copperfield'. — The next two side-turnings off Marylebone Road, to the right (S.), traverse the quarter where the leading medical practitioners have their consulting rooms. The most famous of these streets is *Harley Street* (Pl. C, D, 3), parallel with which, on the W., is *Wimpole Street*, the "long unlovely street" of Tennyson's 'In Memoriam'. No. 50 (tablet) was the home after 1838 of Elizabeth Barrett's father, which she left secretly for her marriage to Browning in Marylebone Church in 1846

The *Royal Academy of Music* (Pl. C 3), nearly opposite Marylebone Church, was founded in 1822.

Regent's Park (Pl. B C 1, 2; closed at dusk), 472 acres in area (including Primrose Hill), is the successor of Marylebone Park, which reverted to the Crown in 1811. The present park derives its name from the Prince Regent (afterwards George IV), for whom it was designed in 1812 by John Nash, the architect likewise of the superb classical terraces that bound the S. and E. sides of the park. [Cornwall and Clarence Terraces, however, were designed by Decimus Burton.] The prince's intention to have a residence here (to be connected with Carlton House by Regent St., comp. p. 102) was abandoned and Nash's scheme for the park has only partially been realized.

Entering the park by York Gate (immediately opposite Marylebone Church), we cross the *Outer Circle*, the broad drive encircling the entire park, and pass (l.) *Bedford College for Women*, which was founded in 1849 (in Bedford Square) and is now a school of the University of London. Crossing the *Inner Circle*, we pass through handsome iron gates (1933) into *Queen Mary's Gardens*. On our left are a cafeteria and an open-air theatre; straight ahead is a fountain, by W. McMillan, erected in 1950 to the memory of Sigismund Goetze (1866-1939), the painter and sculptor who did much to embellish the park. Bearing to the right (E.), we re-enter the Inner Circle by the iron gates leading to Chester Road (on our right is a delightful rose-garden) and turn left to *St. John's Lodge*, occupied by the *Institute of Archæology*. The public rose-garden here contains a bronze group of Hylas and another bronze figure of a shepherdes with a lamb, inscribed "To all protectos of the helpless". — Chester Road cuts across the *Broad Walk* (over ¾ M. long), an avenue of chestnuts and elms intersecting the park from N. to S., and leads E. to Chester Terrace (1825) which is continued N. by *Cumberland Terrace* (1827). This, says Mr. Summerson, is "easily the most breath-taking architectural panorama in London." At its N. end is *St. Katharine's Precinct* (Pl. C D 1), embracing a 'King's College' chapel of 1829, which replaces the Royal Chapel of St. Katharine



Cumberland Terrace

founded by Queen Matilda on ground near the Tower in 1148 and sold in 1827 to provide a site for St. Katharine's Docks (p. 186). In 1950 the chapel was acquired by the Danish community. — From the bridge crossing the Regent's Canal (here filled in), near Gloucester Gate (Pl. C 1), two roads, called *Park Village West* and *East*, run S. They are Nash's last works, completed by his pupil James Pennethorne. The barracks, *Cumberland Market* (now a car park; just S. of the disused canal basin), Clarence Gardens, and Munster Square (Pl. D 2), are all part of Nash's design for the Crown's Marylebone Estate. — *St. Dunstan's Lodge* (Pl. B 2), on the opposite (W.) side of the park, was built by Decimus Burton and was the headquarters (now at Brighton) of the organization set up by Sir Arthur Pearson, the blind newspaper-proprietor (1866-1921), for the training, settlement, and after-care of war-blinded service men.

The *Zoological Gardens (Pl. C 1), popularly known as the 'Zoo', in the N. part of Regent's Park, contain the most representative collection of captive animals in the world (nearly 7000 in all), and are the most popular sight in London. They have been open to the public since 1828.

There are three ENTRANCES: the main gate in the Outer Circle, the S. gate in the Broad Walk, and the N. gate in Prince Albert Road. The nearest Underground stations, ½-1 M. away, are St. John's Wood, Regent's Park, Great Portland St., Camden Town, and Chalk Farm. Bus No. 74 (from Baker St.) passes the N. entrance; Nos. 3 and 53A (from Great Portland St.) pass about ¼ M. from the S. gate.

ADMISSION on weekdays 9 (10 in Nov.-Feb.) to sunset (never after 7 p.m.), on Sun. at 2.30 p.m.; 2*s.* (Mon. 1*s.*), aquarium 1*s.*; children half-price except on bank holidays. The Children's Zoo, near the S. entrance, is open 1-6 p.m. in May-Oct.; 1*s.* (Mon. 6*d.*). The gardens are closed on Christmas Day. They contain a restaurant and three cafeterias.

In 1931 the Zoological Society opened a park at Whipsnade in Bedfordshire (30 M. from London), where the animals are kept in more natural surroundings. Trains from King's Cross or St. Pancras; Green Line coach No. 726.

The summit of *Primrose Hill* (205 ft.), a public open space to the N. of Prince Albert Road (Pl. B 1), commands an extensive view of the roofs and spires of the city.

18. Hampstead and Highgate

UNDERGROUND. *Goodge Street, Warren Street, Euston, Mornington Crescent, Camden Town*, and *Angel*, on the Northern Line; *Tottenham Court Road*, on the Northern and Central Lines; *Great Portland Street* and *Euston Square*, on the Metropolitan; *King's Cross*, on the Piccadilly, Northern, and Metropolitan. — For Hampstead: *Hampstead*, on the Northern Line. For Golders Green and Hampstead Garden Suburb: *Golders Green*, on the Northern Line. For South Hampstead: *Swiss Cottage* and *Finchley Road*, on the Bakerloo. — For Highgate: *Archway* and *Highgate*, on the Northern Line. — BUSES (from Central London): No. 24 (for Hampstead Heath), 27, 27A, 137 (for Highgate).

The two main routes from Oxford St. and Holborn to North London are Tottenham Court Road and Gray's Inn Road.

Tottenham Court Road (Pl. D E 3) runs N.W. from St. Giles's Circus, the junction of Oxford St. and New Oxford St., and is noted for its furniture shops, the most interesting of which, perhaps, is *Heal's*. At the corner of Great Russell St. is the London headquarters (1912) of the *Young Men's Christian Association*, founded in 1844 by Sir George Williams.

On the opposite side of Great Russell St. is the central building (by Lutyens, 1929-31) of the *Young Women's Christian Association*, founded in 1857. — Goodge St. leads W. from Tottenham Court Road, crossing Charlotte St., to the *Middlesex Hospital*, founded in 1745 and rebuilt in 1929.

Whitefield's Tabernacle (1899, damaged by bombing), farther on in Tottenham Court Road (l.), is on the site of a chapel built in 1756 by George Whitefield, leader of the Calvinistic Methodists.

Grafton St. (l.) leads to FITZROY SQUARE, whose S. and E. sides were designed by the Adams (badly damaged in 1940).

Hampstead Road (Pl. D 1, 2) continues the line of Tottenham Court Road beyond Euston Road. *St. James's* (r.) was built by Thomas Hardwick in 1792.

Hampstead Road merges in the High St. (Pl. D 1) of **Camden Town** a shabby district created after 1791 by Lord Chancellor Camden. *St. Stephen's*, in Pratt St. (r.), was built by William Inwood in 1824. The High St. is continued N.W. by CHALK FARM ROAD. Thence to Hampstead, see p. 169.

Gray's Inn Road (Pl. G 2, 3), running N. from Holborn to King's Cross, divides Clerkenwell on the E. from Bloomsbury on the W. On the left lies Gray's Inn (p. 128). Attached to the *Royal Free Hospital* is the Eastman Dental Clinic presented in 1929 by George Eastman, the inventor of the roll-film, of Rochester, N.Y.

In Sidmouth St., REGENT SQUARE, to the W., is the large Presbyterian church built for Edward Irving in 1827 from the plans of Sir William Tite. It was here that the 'speaking with unknown tongues', as described by Carlyle, who lodged in the neighbouring Ampton St. (No. 33; tablet), frequently took place before Irving's expulsion in 1832.

Euston Road (Pl. D E 2), leading from Great Portland St. on the W. to King's Cross on the E., forms the N. boundary of Bloomsbury. The *Wellcome Research Institution* (r.), founded in 1913 by Sir Henry Wellcome, includes the Museum of Medical Science and the Historical Medical Museum (open to the profession). The building dates from 1933. In *Euston Square* (l.; Pl. E 2) is a statue of *Robert Stephenson* (1803-59; builder of the London and Birmingham line), by Marochetti (1871). Thence Euston Grove leads N. to the granite portal of **Euston Station** (Pl. D E 2), a terminus of the London Midland Region, built by Philip Hardwick in 1846-48. In the entrance hall is a statue (1854) of *George Stephenson* (Robert's father; 1781-1848), founder of railways. In Endsleigh Gardens, on the right of Euston Road, is the *Friends' House*, headquarters of the Quakers (1927). *St. Pancras Church*, at the corner of Upper Woburn Place, was designed by W. and H. W. Inwood (1819-22) in imitation of the Erechtheum at Athens, the tower being a double reproduction of the Tower of the Winds. The plan and the form of the church are reminiscent of St. Martin-in-the-Fields. No. 144 Euston Road is the *Elizabeth Garrett Anderson Hospital* for women, the first hospital staffed by medical women, founded in 1866.

Euston Station

At the E. end of Euston Road are two great termini: **St. Pancras Station** of the London Midland Region, designed by Sir George Gilbert Scott (1865), and **King's Cross Station** of the Eastern Region (1852).

In Pancras Road is *St. Pancras Old Church*, which is at least as early as 1183, but remodelled in 1847-48. The interior is interesting, and on the N. side of the church is the self-designed tomb of Sir John Soane (1753-1837; p. 115). On the S. side a red granite tombstone was erected by Cecil Rhodes in 1890 in memory of his ancestors, who were farmers in the district.

Caledonian Road (Pl. F 1) leads N. from King's Cross to *Holloway*, passing *Pentonville Prison* (1842). — In Copenhagen Fields, on the opposite side of Caledonian Road, is the former *Metropolitan Cattle Market*, closed in 1929. — *Holloway Prison*, not far to the N., in Camden Road, is for women.

Euston Road is continued E. by Pentonville Road (Pl. F G 1, 2), which ends, beyond *St. James's* (l.; 1790), at the *Angel* (once a coaching inn), in the borough of **Islington.**

Canonbury Tower

In 1902-3 Lenin was living in Holford Square, off the S. side of Pentonville Road. After the bomb damage has been repaired, his bust will be replaced on the N. side of the gardens. — About ¾ M. to the N. of the Angel (buses along Upper St. to Canonbury Lane) lies *Canonbury Tower*, an interesting relic of the country residence of the priors of St. Bartholomew's (p. 137); visitors admitted). The tower (c. 1530) commands a view of London, and the W. wing contains two oak-panelled rooms.

Hampstead (i. e. 'homestead'), a borough extending N. from Regent's Park, is a well-to-do residential district whose main interest lies in the picturesque old village on the hill with its winding streets and its Georgian houses, a favourite residence of authors and artists since the 18th century.

The usual approaches by road from Central London are by way of Chalk Farm Road, Haverstock Hill, and Rosslyn Hill, or Wellington Road (p. 164), Finchley Road (Pl. A 1), and Frognal. Both these approaches bring us to Hampstead Underground Station in the High Street, the best starting point for a visit to the older parts of Hampstead and the Heath. Heath St. ascends N. (r.) to the Heath (p. 170). Its left branch descends to *Church Row, with its Georgian houses, and the parish church of *St. John*, rebuilt in 1745-47, with a conspicuous tower. At the end of the N. aisle is a bust of Keats, by Anne Whitney of Boston, placed here in 1894 by American admirers. Constable (1776-1837) is buried in the S.E. corner of the churchyard.

Holly Walk, skirting the churchyard, leads to Holly Place, in which is the R.C. church of *St. Mary*, built for *émigrés* in 1816. At the corner of Mount Vernon is *Abernethy House*, where R. L. Stevenson and Sidney Colvin lodged in 1874. Mount Vernon leads right to Holly Hill. From Holly Bush Hill (r.) the Grove leads to the Heath, passing *New Grove House* (r.), where George du Maurier lived in 1874-95 and wrote 'Trilby' and 'Peter Ibbetson' (tablet). At the picturesque *Grove Lodge* Galsworthy died in 1933.

Descending the High St. and Rosslyn Hill, we turn left along Downshire Hill and then right into Keats Grove (former-

ly John St.), where stands the **Keats House** (adm. free on Mon., Wed., and Sat. 10-6, Oct.-March 10-4; other days by appointment, telephone Hampstead 2062).

First called Wentworth Place, the house was built in 1815-16, and in Dec. 1818 John Keats, at the age of twenty-three, came to live here with his friend Charles Armitage Brown. The larger W. portion of the house was occupied by Charles Wentworth Dilke and, from April 1819, by Mrs. Brawne and her children, including Fanny Brawne, Keats's betrothed. The Keats rooms (a sitting room below and a bedroom above) are at the S.E. corner of the house. Here he wrote 'Hyperion', 'The Eve of St. Agnes', the 'Ode to a Nightingale', 'La belle dame sans merci', and other poems of his best period. On 3 Feb. 1820 the symptoms of consumption manifested themselves after a journey from London on the outside of the stage coach, and during his last six weeks in England Keats was nursed by Mrs. Brawne and Fanny in their own part of the house. On 13 Sept. 1820 he set out for Rome, where he died on 23 Feb. 1821. The house was purchased by public subscription in 1920, one-half being contributed by Americans. In front of the house is a mulberry-tree, over three hundred years old, under which the poet perhaps wrote the 'Ode to a Nightingale'. Adjoining is a *Keats Museum*, with a collection of relics of the poet (adm. free on weekdays, 9-7).

Downshire Road goes on to ***Hampstead Heath** (869 acres), the most open and picturesque spot in the neighbourhood of London, referred to as 'Appy Ampstead' on bank holidays, when thousands of Cockneys spend the day here. *Hampstead Ponds* were the subject of Mr. Pickwick's 'Speculations'. Beyond lies *Parliament Hill* (319 ft.; *View of London), perhaps so called because the hustings for the election of the members for Middlesex stood here till 1702. About ¾ M. in the opposite direction (W.), beyond the *Vale of Health*, is *Jack Straw's Castle*, an old inn frequented by Dickens. This is near the highest point on the Heath (440 ft.; flagstaff), where another *View may be enjoyed. *Golders Hill*, ½ M. to the N.W., has a park originally laid out by 'Capability' Brown.

From Golders Green Station, ½ M. to the N. of Golders Hill, a bus may be taken along Finchley Road to within a short distance of *Hampstead Garden Suburb*, which was planned by Dr. Raymond Unwin in 1907.

Spaniards Road (buses), leading N. E. from Jack Straw's Castle, runs high above the Heath, commanding fine views, to *The Spaniards*, an old tavern where the Gordon Rioters assembled in 1780, bent on the destruction of Lord Mansfield's country house (see p. 171). This was the scene also of Mrs. Bardell's arrest (in 'Pickwick Papers').

The road, now called HAMPSTEAD LANE, skirts (r.) the grounds of *Ken Wood *(Kenwood* or *Caen Wood)*, formerly the seat of the Earl of Mansfield, Lord Chief Justice (1705-93), for whom the house was reconstructed in 1767 by Robert Adam. The park includes a famous avenue of limes (Coleridge's "cathedral aisle"). The mansion, with its pictures (63 in number; mostly English portraits of the 18th cent.) and its furniture, was bequeathed to the nation by Edward Cecil Guinness, 1st Earl of Iveagh, the wealthy brewer (1847-1927).

ADMISSION on weekdays from 10 a.m., Sun. from 2.30 p.m.; closed at 6 p.m. or ¼ hr. after sunset, whichever is the earlier; 1*s.* on Wed. & Fri., other days free. — TEA ROOMS. Occasional CONCERTS on summer evenings.

DINING ROOM. Left, *62. *Vermeer*, The guitar-player; *57. *Rembrandt*, Self-portrait, in old age (painted between 1660 and 1665); 51. *Frans Hals*, Man with a cane. — The sumptuously fitted up ADAM ROOM, containing the library, has a ceiling with stucco-work by Joseph Rose and paintings by Antonio Zucchi. — BREAKFAST ROOM. 14. *Morland*, Outside the inn; *Turner*, Fishermen on a lee shore in squally weather. — *13. *Lawrence*, Miss Murray; portraits by *Raeburn*, *Romney*, and *Reynolds*. — OLD TEA ROOM. Portraits by *Romney*, *Hoppner*, and *Reynolds*. — BOUDOIR. 24. *Reynolds*, William and 'Beau' Brummell. — ORANGERY. Portraits by *Romney* (35. Lady Hamilton at the spinning wheel), *Reynolds*, and *Gainsborough* (4. Mary, Countess Howe). — LOBBY. Portraits by *Gainsborough* and *Reynolds* (*30. Miss Cocks and her niece). — MUSIC ROOM. 3. *Gainsborough*, Going to market; *33. *Reynolds*, Miss Martindale.

Hampstead Lane (bus) goes on to Highgate, situated on a hill about 20 ft. lower than Hampstead Heath, and rivalling Hampstead as a healthy residential suburb. On the right of Hampstead Lane is *The Grove*, with a row of late 17th cent. houses. Coleridge came to No. 3 in 1816 to be cured of the opium habit by James Gillman, the surgeon, and he died there in 1834. He was buried beneath the chapel of *Highgate School*, a foundation of 1565. The High St. skirts *Waterlow Park*, presented to the public by Sir Sydney Waterlow (1822-1906), the printer. *Cromwell House* (c. 1637-38; adm. on Wed. 3-4), at 104 Highgate Hill, the continuation of High St., has an elaborate oak staircase.

Highgate Cemetery, on the hill-slope to the W. and S. of Waterlow Park, is in two portions, both entered from Swain's Lane, which runs past the S.W. entrance of the park. The newer portion (on the left as we leave the park) contains the graves of George Eliot, Karl Marx (who settled in London in 1849), and Herbert Spencer.

Whittington Stone

Farther down Highgate Hill is *St. Joseph's Retreat*, the chief seat of the Passionists in England, with a domed church of 1888-89. The *Whittington Stone*, near the foot of the hill, at the corner of Salisbury Road (r.), replaces the one on which Dick Whittington (d. 1423) mercer, merchant adventurer, and thrice mayor of London, is supposed to have sat and heard Bow Bells ring out "Turn again, Whittington, thrice Lord Mayor of London". Close by, in Archway Road, is *Whittington College*, an almshouse transferred hither in 1808 from College Hill (p. 151). At the foot of the hill is *Archway Underground Station*.

From Archway Station the Northern Line runs N., via *Highgate Underground Station* and *Muswell Hill*, to *Alexandra Palace*, once the Crystal Palace of North London, since 1936 the television station of the B.B.C. (to be moved to the White City in 1956).

IV. THE EAST END

19. Tower of London

UNDERGROUND. *Tower Hill*, on the District. — No BUS from the West End passes near the Tower. — WATERBUSES, see p. 34.

The **Tower (Pl. K 5), situated on the N. bank of the Thames at the S.E. angle of the city wall, but not included within the City boundary, was once a citadel, a royal palace, a state prison, and a mint, and is still a fortress, an armoury, and a treasury, with a military garrison. Historically it is the most interesting spot in England. It comprises an irregular mass of buildings, erected at various periods and surrounded by a double line of wall, strengthened with towers, and by a deep moat. In the centre rises the square Norman keep or White Tower.

Though tradition ascribes the building of the Tower to Julius Caesar, and Roman remains (p. 17) have been found, the Tower dates in fact from the reign of William the Conqueror, who in 1078 began the erection of the White Tower to overawe the citizens of London and guard the river approaches. His architect was Gundulf, Bishop of Rochester. The moat was excavated by Richard I (1189-99). The defences, consisting of the Inner Ward or Ballium, with thirteen towers, and the Outer Ward, with six towers, were built by Henry III and Edward I (13th cent.), but most of these were rebuilt or refaced between 1852 and 1900. The North Bastion, which was added at the time of the Chartist riots (1836-48), was destroyed by a German bomb on 5 Oct. 1940 and is not to be replaced. The palace, which adjoined the White Tower on the S., was last used by Queen Elizabeth and was pulled down under the Commonwealth. Charles II was the last monarch to reside in the Tower, spending the night there before his coronation.

The list of celebrated PRISONERS in the Tower is a long one and forms an epitome of the darker side of English history: David Bruce, King of Scotland (1346-57); King John of France (1358-60), captured at Poitiers; various Lollards, including Chaucer (traditionally); Henry VI (1465-70 and 1471; p. 180); Duke of Clarence (1478; p. 180); Perkin Warbeck (1498); Sir Thomas More and Bishop John Fisher (beheaded 1535, canonized 1935); Queen Anne Boleyn (beheaded 1536); Lord Darcy (beheaded 1537) and other leaders of the Pilgrimage of Grace; Thomas Cromwell, Earl of Essex (beheaded 1540); the venerable Countess of Salisbury (beheaded 1541); Queen Catherine Howard (beheaded 1542); Anne Askew (1546; p. 137); Earl of Surrey, the poet (beheaded 1547); Duke of Somerset, the Protector (beheaded 1552); the seventeen-year-old Lady Jane Grey (who spent her nine days' reign here), her husband Lord Guildford Dudley, and

her father the Duke of Suffolk (all beheaded 1554); Archbishop Cranmer and Bishops Latimer and Ridley (1553; burned at Oxford); Sir Thomas Wyatt (beheaded 1554) and his fellow rebels; Princess Elizabeth (afterwards queen; 1554); Cuthbert Mayne, seminary priest, and Edmund Campion, Jesuit (1577 and 1581); Sir Walter Raleigh (1592, 1603-16, and 1618; p. 63); Robert Devereux, Earl of Essex (beheaded 1601); Guy Fawkes and his fellow conspirators (1605-6; pp. 120, 179); Earl of Strafford (beheaded 1641); Archbishop Laud (beheaded 1645); George Villiers, Duke of Buckingham (on five occasions); William Penn, who wrote 'No Cross no Crown' here (1668-69); Samuel Pepys (1679-80), on the charge of complicity with the Titus Oates plot; Duke of Monmouth (beheaded 1685); the 'Seven Bishops' (1688; p. 181); Judge Jeffreys (1688; p. 179); Lord Lovat (beheaded 1747) and Flora Macdonald (1746-47); John Wilkes (1763); Lord George Gordon (1780).

The offices of Constable and Lieutenant of the Tower are held by military officers of high rank, but they no longer reside here, and their duties are performed by the Major and Resident Governor. — Visitors, if they so desire, are shepherded round the Tower by the *Yeomen Warders*, or 'Beefeaters', who wear a picturesque uniform dating from Edward VI. They were founded c. 1485 and in 1552 they were affiliated to the Yeomen of the Guard. The Chief Warder locks the gates of the Tower every night and delivers the 'King's keys' with picturesque ceremony to the Major. The Yeoman Gaoler carries the processional axe on state occasions. When a prisoner left the Tower to undergo trial the edge of the axe was turned away from him, but on his return, if he had been condemned to death, it was turned towards him.

Admission. The Tower is open on weekdays (except Christmas Day and Good Friday) from 10 to 4 or 5; 1*s.*, free on Sat. and bank holidays; Jewel House 1*s.* On fine days in summer the number of visitors is likely to be inconveniently large. On written application to the Resident Governor approval can be obtained to be conducted round the Outer Towers by a Yeoman Warder. — Good *Restaurant* at the entrance.

The entrance is on the W. side, at the foot of Tower Hill. On approaching it we pass on our right a space recognized as a rendezvous for lunch-hour orators. Beyond the iron gates, on our left, is a stone causeway (1278), which led to the Lion Tower and in the Middle Ages was the only way into the Tower by land. Note the pit of the drawbridge and the curved slots for its counterweights. On the right is the site of the *Lion Tower*, where the royal menagerie was kept till 1834.

The road straight ahead leads to Tower Wharf (p. 181). We turn left, pass through the *Middle Tower*, built by Edward I, and cross a stone bridge over the Moat, which was drained in 1843. We then pass beneath the *Byward Tower* (i.e. the 'password' tower), the work of Edward I and Richard II. The portcullises of the Byward and Bloody Towers are the only ones in England still in working order. We are now in the Outer Ward or space between the two lines of circumvallation. At the angle of the inner wall is (l.) the *Bell Tower* (early 13th

cent.), where More, Fisher, the Princess Elizabeth, and Monmouth were incarcerated. Curfew is still rung here at sunset. On the top of the rampart between the Bell Tower and the Beauchamp Tower (l.) runs 'Princess Elizabeth's Walk'; the curtain wall to the E. is pierced by the windows of the King's House (p. 179). Farther on is (r.) the *Traitors' Gate* (1242), with an arch of 60 ft. span, through which state prisoners arriving by water, after their trial at Westminster, were admitted. Above it is *St. Thomas's Tower*, built by Henry III and containing an oratory in the S.E. turret dedicated to St. Thomas of Canterbury. Opposite are the Bloody Tower and the Wakefield Tower (p. 179). We, however, continue straight on for 50 yds. and then turn left into the Inner Ward.

The **White Tower** or keep, standing on rising ground in the centre of the Inner Ward, is the most ancient part of the fortress and owes its name to its having been built originally of white Caen stone which was periodically whitewashed in early times. The W. side is 107 ft. long, the S. side 118 ft., and the tower is 90 ft. high. The walls are 11-15 ft. thick and are surmounted with turrets at the angles. The original Norman windows were replaced, except for the two double windows on the upper story of the S. side, by others of a classical character under Wren's superintendence.

The Turkish breech-loading gun on the S. side of the tower was cast in 1468. The red-brick Queen Anne building on our right (E.) is to contain arms of the 18-19th cent. and firearms of the 19th century. Also on our right, but nearer the tower, by its S.E. corner, are the remains of the mediæval *Wardrobe Tower*, which formed part of the palace. It incorporates the base of a semicircular Roman tower and is adjoined by a fragment of the Roman city wall (p. 16), $10^1/_2$ ft. long and $4^3/_4$ ft. high. We pass round the White Tower to the entrance on the N. side, opposite the *Waterloo Barracks* (1845).

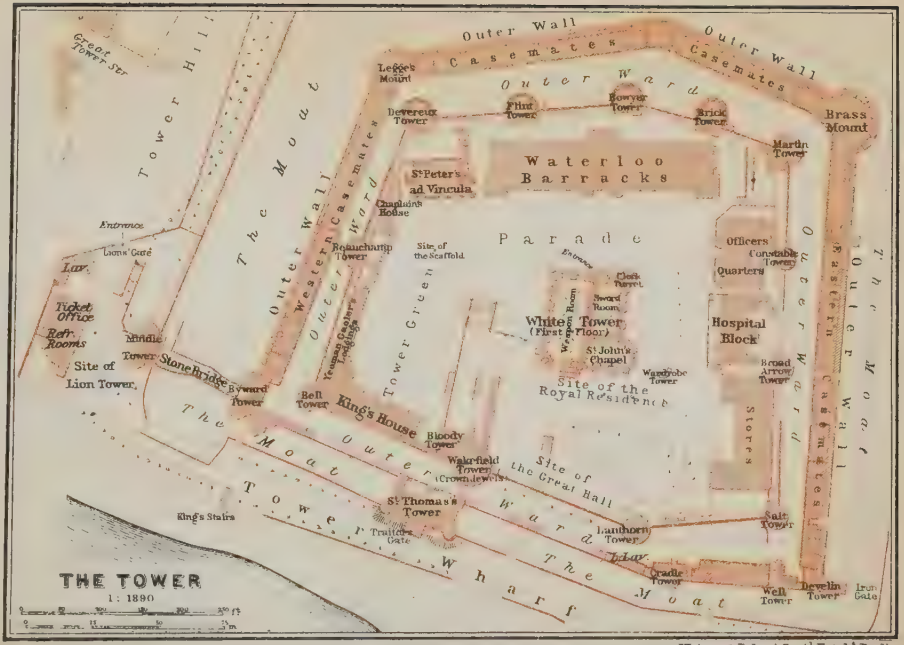
The **Armouries** in the White Tower are of great value and interest. The nucleus of the present collection was formed by Henry VIII at Greenwich Palace (p. 198). After the Restoration in 1660, when armour had fallen into disuse, the royal armouries were concentrated in the Tower and at Windsor, and this situation has remained unchanged except for the additions which have been made from time to time.

We enter the White Tower at the N.E. corner and ascend to the ground or Gun Floor. The first room, known as the *Record*

Room, contains Wellington's sword, Wolseley's sword, Roberts's revolver, Kitchener's sword and his appeal for recruits in 1915. On the left, by the wall, the coat worn by Wellington as Constable of the Tower and the cloak on which Wolfe died at Quebec. Farther on (l.), two carved figures ('Gin' and 'Beer') from Greenwich Palace. On the right, Col. Blood's daggers (see p. 180); British service arms (Charles II to George V). This room and the adjoining Small Arms Room retain their ancient fireplaces. — To the S. of the Record Room is the *Crypt* of St. John's Chapel, where (and in the adjoining cell) the Wyatt rebels were confined (1554; inscriptions). Here are shown the block used for the execution of Lord Lovat (1747; the last man beheaded in England), a heading axe (c. 1660), execution swords, instruments of torture, a gibbet, and a model of the rack. — The *Small Arms Room* illustrates the development of firearms (matchlocks, wheel-locks, flintlocks, pistols, powder-flasks). At the S. end are a gun from Malta and two cannon made for the Duke of Gloucester, Queen Anne's son.

We ascend the winding staircase at the S.E. angle (under which the supposed bones of the 'Little Princes', p. 179, were discovered in Charles II's reign) to the first or Banqueting Floor. *St. John's Chapel ($55^1/_2$ by 31 ft.), with its massive pillars and cubical capitals (some with an early T-shaped figure), its wide triforium, and its barrel-vaulted ceiling, is one of the best-preserved specimens of Norman architecture in England (c. 1080). Aspirants to the Knighthood of the Bath (p. 175) spent the night here before their investiture, watching their arms. — The *Sword Room* contains a collection of swords from the 12th to the 19th century; also, bills and crossbows, 'cinquedeas', and a gunner's quadrant (1585). Note the original fireplace and the latrines in the thickness of the walls. — The *Weapon Room*, formerly the Banqueting Hall, is devoted to staff-weapons, maces, axes, partisans, halberds, etc. The combined weapons in Case 35 should be noticed. On the pillars is 'Toiras' armour captured at the siege of La Rochelle in 1627. At the S. end of the room is a row of English pikemen (1620-30). Swords of the 18-19th centuries.

We ascend the staircase at the N.W. angle to the second or


THE TOWER
1 : 1890
Wagner & Debes' Geogl Estabt Berlin

Council Floor. The first room, known as the *Horse Armouries*, contains a series of *Figures, mounted or on foot, showing the development of armour from the late 15th cent. to the time of Charles I. In the centre, armour of Galeazzo, Count of Arco, and Ulrich IX, Count of Kirchberg (made c. 1450 by the Missaglias of Milan). Case 9: Early Italian breastplates, etc., from the island of Rhodes. Immediately on the right of the entrance: two half-armours for boys (German, c. 1610). In the centre, Case 35: Visored bascinet (N. Italian, c. 1380-1410). Case 39: the massive *'Brocas' helm, considered to be the finest tilting helm in existence (English, c. 1480). Mail, gauntlets, and spurs; painted wooden shields (15th cent.), stirrups. By the W. wall is the base of a flagstaff from Vancouver, of Douglas fir, erected in 1948. — The *Tudor Room* was the council chamber, scene of the abdication of Richard II (1399). Here took place the quarrel between the Duke of Gloucester and Lord Hastings (Shakespeare's 'Richard III', iii, 4), ending in the summary execution of the latter on a baulk of timber near the Chapel of St. Peter. In this part of the tower were confined Bishop Flambard of Durham (1101), who escaped by means of a rope, the Duke of Orleans, and Kings John of France and David of Scotland. Most of the armour in this room came from the Greenwich workshop founded by Henry VIII. Case 16: French armour of Prince Henry (early 18th cent.), and of Charles I when prince and when king. Armour of James II. In the corner, the huge lance said to have been used by Charles Brandon, Duke of Suffolk. Right wall-case: Armour of Henry VIII. A case by the E. wall contains 'Henry VIII's walking staff' or 'holy-water sprinkler', a spiked club with three pistol-barrels. The central equestrian figure bears **Armour made by Conrad Seusenhofer of Augsburg and presented to Henry VIII in 1514 by the Emperor Maximilian. In front, a helmet given to Henry VIII by Maximilian, with gilded ram's horns, and a pistol-shield. Of two other suits that belonged to Henry VIII one weighs 94 lb. and is composed of 235 pieces. The *'Burgundian Bard' (armour for breast and flanks of a horse) was another present from Maximilian to Henry VIII. By the W. wall are three suits, one said to have been presented to Charles I when prince (Italian, 16th cent.); one of the other two was made for a man nearly 7 ft. tall.

We descend the spiral staircase in the N.E. corner to the Basement or 'dungeons', which were vaulted in brick c. 1730.

The *Mortar Room* contains mortars and other pieces of ordnance. At the S. end is a gun from the 'Royal George', which sank at Spithead in 1782. The two panels with the Lion of St. Mark (one in wood, the other in stone) come from Corfu. The rack is said to have been set up in this room. — In the *Sub-Crypt* of St. John's Chapel 600 Jews were confined by Edward I in 1278. The archway leading thither from the Mortar Room is doubtfully said to have been the 'Little Ease', where Guy Fawkes was kept while undergoing torture, and the passage at the S.W. corner is said to have formed the cell of Sir Thomas More. — The *Cannon Room* contains English and foreign guns, including pieces from the 'Mary Rose', sunk by the French in 1545. The well here is 40 ft. deep.

From the exit of the White Tower visitors cross Tower Green, where ravens are usually to be seen (their cage is at the S.E. angle of the Inner Ward). In the middle of the Green, towards the N. end, is the *Site of the Scaffold*, used for the execution of Anne Boleyn, the Countess of Salisbury, Catherine Howard, Lady Jane Grey, and Robert Devereux, Earl of Essex, all of whom were buried in the neighbouring chapel.

At the N. end of the Green is the **Chapel Royal of St. Peter ad Vincula** (shown by a warder, except between 12 and 2 and on Sat. after 3 p.m.), founded probably in the reign of Henry I (1100-35), rebuilt at the end of the 13th century, and reconstructed after a fire in 1512. It is so called from having been consecrated on the Feast of St. Peter's Chains. It preserves its open chestnut roof of the 16th cent.; the organ is by Father Schmidt or Smith (17th cent.).

A brass tablet by the entrance commemorates thirty-three persons buried in the chapel or the burial-ground (now part of Tower Green), than which Macaulay said there was "no sadder spot on earth". These include More and Fisher, Anne Boleyn, Thomas Cromwell, the Countess of Salisbury, Catherine Howard, Lady Jane Grey and Lord Guildford Dudley, Robert Devereux (Earl of Essex), Viscount Stafford, the Duke of Monmouth, and the Scottish lords Tullibardine, Kilmarnock, Balmerino, and Lovat. — Since 1951 the chapel has contained the *Tomb of John Holland, Duke of Exeter and Constable of the Tower (d. 1447), with his first and third wives. They were originally buried at St. Katharine's-by-the-Tower, whence their tomb was moved to St. Katharine's, Regent's Park, in 1825.

The Beauchamp Tower on the W. side of Tower Green, dates from Henry III and derives its name from Thomas Beauchamp, imprisoned here in 1397-99.

The walls of the room on the first floor are covered with inscriptions by prisoners, including some transferred from other parts of the Tower:

left, at the entrance, 8. Peverel, 1570; 13 (over the fireplace) Arundel, 1587 ("The more suffering for Christ in this world the more glory with Christ in the next", etc.; in Latin); 14. Elaborate carving by John Dudley, Earl of Warwick (d. 1554), who was confined here with his father the Duke of Northumberland and his four brothers (the roses represent Ambrose, the oak leaves Robert, i.e. *robur*, oak, the gillyflowers Lord Guildford, the honeysuckle Henry); 48 and 85. 'Iane', supposed to refer to Lady Jane Grey and to have been carved by her husband Lord Guildford Dudley; 68. Rebus of Dr. Abel, chaplain to Catherine of Aragon.

To the S. of the Beauchamp Tower is the *Yeoman Gaoler's House* (rebuilt in the early 17th cent.). Lady Jane Grey was imprisoned here, and hence, on the morning of her execution (12 Feb. 1554), she saw her husband's headless body brought back from Tower Hill. On the S. side of Tower Green is the *King's House*, the gabled and timbered residence of the Major and Resident Governor, built as a lodging for the Lieutenant in the time of Henry VIII and incorporating the Bell Tower (p. 174).

Anne Boleyn spent her last night here. Guy Fawkes and his companions were examined in 1605 in the council chamber on the top floor. The Jacobite rebel lords were confined here, Lord Nithsdale, by the contrivance of his wife, escaping in female dress on the night before the execution. Rudolf Hess, the Deputy Führer, was detained here on 17-20 May, 1941.

The **Bloody Tower**, in the S.E. angle of Tower Green, dates from Edward III and Richard II.

The portcullis is still in working order. The tower was called by its present name as early as 1597, its upper chamber being believed to be the scene of the murder of the 'Little Princes' (Edward V and the Duke of York) at the order of Richard III, in 1483. It was here that Raleigh, during his second and longest term of imprisonment (1603-16), wrote his 'History of the World', a 1677 edition of which is on view. From the upper story we emerge on 'Raleigh's Walk', where he was allowed to take the air. Other prisoners were Cranmer, Ridley, and Latimer; Laud (1641-45); and Judge Jeffreys, who died here in 1689.

On leaving the Bloody Tower, we return in the direction of the Scaffold for 20 yds., then descend the steps on our right, through a wall.

The round **Wakefield Tower** or **Jewel House**, built by Henry III, contains the Crown Jewels or Regalia. After the execution of Charles I the royal ornaments and part of the regalia, including the crown of Edward the Confessor, were sold or melted down. Those made to replace them after the Restoration retain the ancient names. The small room in which

they are kept is a fine architectural work. The E. window-recess was the traditional scene of the supposed murder of Henry VI by Richard Duke of Gloucester in 1471. Lilies from Eton College and roses from King's College, Cambridge, Henry's two foundations, are placed here on May 21st.

St. Edward's Crown, or the *Crown of England*, made for Charles II. — *Imperial Crown of State*, made in 1838 for Queen Victoria and adorned with 2927 diamonds, 297 pearls, and other gems. The uncut ruby in front was given to the Black Prince in 1367 by Don Pedro of Castile and was worn by Henry V on his helmet at Agincourt. The large diamond below (309 carats) is one of the 'Stars of Africa' (comp. below), cut from the 'Cullinan' diamond (3025¾ carats, the largest ever found), which was presented to Edward VII in 1907 by the Union of South Africa. — *Imperial Crown of India*, made for George V on the occasion of the Delhi Durbar (1911), with an emerald of 34 carats and 6170 diamonds. — *Queen Mary's State Crown*, made in 1911, with the two smaller 'Stars of Africa'. — *Prince of Wales's Crown*, of plain gold. — *Queen Consort's Crown* and *Queen's Diadem*, both made for Mary of Modena, wife of James II. — *Small Crown* worn by Queen Victoria. — *Her Majesty Queen Elizabeth's Crown*, in front of which is the 'Koh-i-Noor' diamond (106$^{1}/_{16}$ carats). — *St. Edward's Staff*, of gold, 4½ ft. long, made for Charles II. — *Royal Sceptre*, with the cross, adorned with the 'Star of Africa', the largest cut diamond in the world (516½ carats). — *Sceptre of the Dove*, or *Rod of Equity*, held in the left hand of the sovereign at the coronation. — *Ivory Sceptre* of Mary of Modena, surmounted by a dove of white onyx. — *Sceptre of Mary II.* — *Orbs* of the King and Queen. — *Coronation Bracelets.* — *St. George's Spurs*, of gold. — *Coronation Oil Vessel* or *Ampulla*, in the form of an eagle (temp. Henry IV), and *Anointing Spoon* (temp. John), the only relics of the ancient regalia. — *Queen Elizabeth's Salt* (1572-73). — *Salt of State*, in the form of a tower, given to Charles II by the city of Exeter. — Eleven *St. George's Salts.* — Silver-gilt *Baptismal Font.* — Silver *Wine Fountain* given by the city of Plymouth to Charles II. — Silver-gilt *Alms Dish* used on Maundy Thursday (comp. p. 69). — *Edward VII's State Sword.* — Two *Maces* of the sergeants-at-arms.

The cases at the side contain six *Maces;* fifteen silver *Trumpets;* the *Curtana* or pointless *Sword of Mercy*, the *State Sword* used at the opening of Parliament, and the *Swords of Justice;* insignia of the *Orders of Knighthood* and *Decorations for Valour.*

We pass beneath the Bloody Tower and turn right to reach the exit. With permission, however (see p. 174), visitors may inspect the Outer Towers.

The *Byward Tower* (p. 174) retains its apparatus for raising and lowering the portcullis. Thence we follow the Outer Ward to the N. and pass (without entering) the back of the Beauchamp Tower (p. 178) and the *Devereux Tower*, where the Earl of Essex was lodged, the *Flint Tower*, the *Bowyer Tower* (rebuilt), the traditional scene of the drowning of the Duke of Clarence in a butt of malmsey (1478), and the *Brick Tower*, where Raleigh spent a short term of imprisonment for engaging himself to be married without the queen's consent. The *Martin Tower*, where we are shown several prisoners' inscriptions of the time of the Gunpowder Plot, dates from Henry III but is much modernized; it was from this tower that Col. Blood, probably at Charles II's instigation, made a bold attempt to steal the Crown Jewels (1671), which were kept here from 1644 to 1856.

The 'Seven Bishops' were imprisoned in this tower in 1688. Beyond the *Constable Tower* we reach the *Broad Arrow Tower*, with several 16th cent. graffiti by Roman Catholic prisoners. The *Salt Tower*, probably once used as a store for saltpetre, is especially notable for its inscriptions and carvings, which include a figure for casting horoscopes cut by Hew Draper in 1561, an armillary sphere, a head, hand, and foot signifying the five wounds of Christ, and several with the IHS monogram, carved by Jesuits.

A good view of the river traffic and Tower Bridge is to be had from TOWER WHARF, the quay constructed by Henry III between the moat and the Thames.

On TOWER HILL, N.W. of the Tower, stood the scaffold for the execution of traitors, on a site now marked by a small square pavement within the gardens of Trinity Square (at its S.W. end). On the right of it is a war memorial for the *Mercantile Marine*, by Lutyens (1928). For Great Tower St. and All Hallows, see p. 152.

On the N.W. side of TRINITY SQUARE (Pl. I K 4) rises the great building of the *Port of London Authority* (comp. p. 186), designed by Sir Edwin Cooper (1912-22). *Trinity House*, adjacent on the E., was rebuilt by Samuel Wyatt in 1793-95. Its interior was destroyed in an air raid. The duties of the corporation, which was founded in 1514, comprise the regulation of lighthouses and buoys, and the licensing of pilots.

The *Royal Mint*, on the E. side of Tower Hill, was erected in 1810-11, by John Johnson and Sir Robert Smirke, on the site of the Cistercian abbey of 'Eastminster' (comp. p. 68), and subsequently enlarged. Until 1810 it was situated in the Tower.

Permission to visit the Mint is given by the Deputy Master, on written application. Visitors are shown the highly interesting processes of coining and a museum of coins and medals.

***Tower Bridge** (Pl. K 5), a magnificent engineering feat spoilt by "the lace flounces of prettified Scotch baronial architecture", was built in 1885-94 from the designs of Sir Horace Jones and Sir John Wolfe-Barry. The central span of the roadway (200 ft. long and 29½ ft. above high water) is fitted with twin bascules or drawbridges, which can be raised in 1½ min. for the passage of large vessels. The bascules and footway (closed) are borne by two towers, which are connected with the banks by permanent spans (each 270 ft. long), suspended on chains hanging between the central towers and smaller towers on shore.

20. Shoreditch. Whitechapel. Stepney. The Port of London

UNDERGROUND. *Liverpool Street*, on the Metropolitan and Central Lines; *Aldgate, Aldgate East, Whitechapel, Stepney Green, Mile End, Bow Road*, and *East Ham*, on the District and Metropolitan; *Bethnal Green* and *Mile End*, on the Central Line; *Shoreditch, Whitechapel, Shadwell*, and *Wapping*, on the Metropolitan. — BUSES serve all this area. — For the docks, see p. 186.

Bishopsgate (p. 144) is continued beyond the City limits by NORTON FOLGATE (Pl. I 3) and the HIGH STREET of Shoreditch, a densely populated borough.

COMMERCIAL STREET (r.; Pl. K 3) leads to Whitechapel past *Spitalfields Market*, for fruit and vegetables, and *Christ Church*, built by Nicholas Hawksmoor in 1723-29. The district of *Spitalfields*, once noted for its Huguenot silk-weavers, is now largely engaged in the manufacture of boots and furniture.

Hackney Road (r.) and Old St. (p. 140; l.) diverge from Shoreditch High St. at *St. Leonard's*, which was rebuilt by the elder George Dance in 1736-40, with an elegant steeple.

A tablet (1913) commemorates the Elizabethan actors buried here. On the N.W. side of the churchyard are the old stocks and whipping post.

IN CURTAIN ROAD (Pl. I 3, 2), parallel with Shoreditch High St. on the W., stood *The Theatre*, the first in England (1577), plays having previously been given in the galleried courtyards of inns. This theatre was pulled down in 1598 and re-erected in Southwark as the Globe Theatre (p. 190). The *Curtain Theatre*, established in 1577 and last mentioned in 1628, was also in the neighbourhood. 'Romeo and Juliet' was played at the Curtain in 1598, probably for the first time, and it is not unlikely that Shakespeare acted at both theatres in his own plays.

Shoreditch High St. is continued due N. by KINGSLAND ROAD through Hoxton (Pl. I 2), the chief industry of which is cabinet-making. The *Geffrye Museum* in Kingsland Road, short of Pearson St. (Pl. K 1, 2), is an instructive collection of old furniture, woodwork, and domestic equipment, typical of middle-class homes, arranged in a chronological series of period rooms, from Elizabethan times to the present day. Adm. free Tues.-Sat. 10-5; Sun. 2-5. The museum was established by the L.C.C. in 1914 in the former Geffrye or Ironmongers' Almshouses (c. 1715). Over the entrance is a statue (a replica of the original) of the founder Sir Robert Geffrye or Geffrey (1613-1704).

Kingsland Road goes on through *Dalston* to the borough of *Stoke Newington*. Church St. (l.) leads past the S. entrance of *Abney Park Cemetery*, where William and Bramwell Booth are buried.

Adjoining the City on the E. lies **Whitechapel**, a district largely inhabited by Jews (tailors, dressmakers, furriers, bootmakers, etc.), whose presence here and in Mile End and Stepney is chiefly due to Russian persecution (1881 seqq.). Beyond Middlesex St. (l.; formerly Petticoat Lane), noted for its Jews' market on Sun. morning, Aldgate High St. (p. 148) is continued E. by WHITECHAPEL HIGH STREET.

Backyard in Whitechapel

In COMMERCIAL STREET (l.) is *Toynbee Hall*, a centre for adult education, founded in 1885 and named after Arnold Toynbee (1852-83).

Commercial Road (p. 184) diverges on the right. Farther on (l.) is the *Whitechapel Art Gallery* (1901; loan exhibitions).

Here begins WHITECHAPEL ROAD, forming, with its continuation Mile End Road, a wide and animated boulevard 1½ M. long. The *Church Bell Foundry* (Messrs. Mears & Stainbank), at 32 Whitechapel Road, was established in 1570. The *London Hospital* (r.), founded in 1740, is the largest in the country.

Beyond Cambridge Heath Road (l.) Whitechapel Road is continued by MILE END ROAD, which begins exactly 1 M. from Aldgate. A bronze bust (1926; l.) of William Booth (1829-1912) marks the spot where he began the work of the Salvation Army in 1865. *Trinity Hospital* (l.), for master mariners or mates and their wives or widows, was founded in 1695. No. 88 (tablet) was the home of Captain Cook from 1764 onwards.

The *People's Palace* and *Queen Mary College* (l.) both sprang from a scheme for the "recreation and amusement, the intellectual and material advancement of the vast artisan population of the East End." The former, opened in 1887, comprises the Queen's Hall, suggested by the 'Palace of Delight' in Sir Walter Besant's 'All Sorts and Conditions of Men' (1882). It was leased by the B.B.C. in 1951 as a recording studio. Queen Mary College is a school of the University of London.

Mile End Road crosses the Regent's Canal and is continued by BOW ROAD to **Bow**, or *Stratford-le-Bow*. The parish church of St. Mary Stratford Bow dates from 1311. — To the S. lies *Bromley*, or *Bromley-by-Bow*, with another St. Mary's, which represents the chancel of the church of the Benedictine nunnery of St. Leonard (Chaucer's "scole of Stratford atte Bowe").

CAMBRIDGE HEATH ROAD runs N. from Whitechapel through the working-class borough of Bethnal Green, once noted for silk-weaving. It has twelve churches named after the Apostles. *St. John's* (r.) was built by Soane in 1824-25.

BETHNAL GREEN ROAD, which here diverges W. for Shoreditch, passes near *St. Matthew's*, in Church Row, built by the elder George Dance in 1740. The mixed market in Club Row (at the W. end of Bethnal Green Road, N. side) is a curious sight on Sun. mornings.

Bethnal Green Museum, a branch of the Victoria and Albert Museum, was opened in 1872. Adm. free on weekdays 10-6, Sun. 2.30-6; closed on Good Friday and Christmas Day.

GROUND FLOOR. The mosaic flooring was executed by female convicts. Paintings by British artists of the 19th cent.: 113. *C. R. Leslie*, Uncle Toby and the Widow Wadman (comp. p. 244); 209. *Turner*, St. Michael's Mount; *Frith*, Sketch for 'Derby Day' (p. 246); 226. *Birket Foster*, Children playing. — English pottery, glass, and silverware. — LOWER GALLERIES. S. (r.): dolls' houses. N. (l.): costumes, shoes, and related exhibits, including a Bethnal Green hand-loom for silk-weaving. — Local products (e.g. Spitalfields silks); prints and drawings of Bethnal Green and Hackney. — UPPER GALLERIES. Art outside the British Isles.

OLD FORD ROAD, diverging E. from the museum, leads to Victoria Park, laid out in 1842-45 (217 acres).

MARE STREET, continuing Cambridge Heath Road to the N., is the chief thoroughfare of the borough of *Hackney*. Just beyond Hackney Station, on the right, is a church tower, built c. 1350 by the Knights of St. John. The present parish church, *St. John-at-Hackney*, more to the right, in the churchyard, is a large edifice of 1797.

St. John's Institute, a little to the E., at Nos. 2 and 4 High St., Homerton, occupies an early 16th cent. mansion, with a fine staircase and linen-fold panelling (acquired by the National Trust in 1938; adm. free).

COMMERCIAL ROAD EAST (1¾ M. long), diverging E. from Whitechapel High St., intersects the borough of Stepney, "the nursery of English seamen". In May, 1907, Stalin (then known as Ivanovitch) stayed at 77 Jubilee St. (l.), attending the congress of the Russian Social Democratic Party in the Brotherhood Church. In Stepney Causeway (r.), nearly ½ M. farther on, are the head offices of *Dr. Barnardo's Homes*, founded in 1866 by Dr. Thomas John Barnardo (1845-1905) and maintaining by means of public subscriptions about 8000 orphan boys and girls.

Belgrave Street (l.), opposite Stepney Station, leads to *St. Dunstan's*, the parish church of Stepney, dating from

the 15th cent. but much restored. It contains an 11th cent. representation of the Crucifixion and other interesting details.

Parallel with Commercial Road on the S. are CABLE STREET and THE HIGHWAY, the latter once notorious as Ratcliff Highway, with its drinking dens for sailors. *St. George's-in-the-East*, designed by Nicholas Hawksmoor (1715-29), was burnt out in the late war. — Farther S., beyond the London Docks (p. 187), lies Wapping. The 'Wapping Old Stairs' of Dibdin's ballad may still be seen near the entrance to Wapping Basin. Near the Tunnel Pier lay Execution Dock, where Captain Kidd (1701) and other pirates were hanged in chains at low water and left for three tides. From Wapping Station (p. 186) the *Thames Tunnel*, constructed by Sir Marc and Isambard Kingdom Brunel in 1824-43, leads under the river to Rotherhithe. 'The Prospect of Whitby' inn, at 57 Wapping Wall, has, of late years, attracted patrons from beyond the East End. — *Shadwell* commands views of the shipping on the river. The *King Edward Memorial Park* (1922) contains a memorial to Sir Hugh Willoughby, Stephen and William Borough, Sir Martin Frobisher, and other explorers who set sail from Ratcliff in the latter half of the 16th century.

Just beyond Stepney Station is the N. entrance to the *Rotherhithe Tunnel*, 1¼ M. long, completed in 1908. Commercial Road ends at Limehouse. St. Anne's was built by Nicholas Hawksmoor in 1712-24.

WEST INDIA DOCK ROAD diverges S.E. for the West India Docks, passing (r.) Limehouse Causeway and (l.) PENNYFIELDS, the 'Chinatown' of London, with many restaurants. — To the S. of the West India Docks lies the *Isle of Dogs*, really a peninsula, connected by subway with Greenwich.

Commercial Road is continued by EAST INDIA DOCK ROAD, which passes through the borough of Poplar. An area of 30 acres to the N. of East India Dock Road was laid out in 1949-51, on bomb-damaged ground, as a "live architecture" exhibition in connection with the Festival of Britain, 1951. It is called the *Lansbury* "neighbourhood" after George Lansbury, the Labour leader (1859-1940), and is to be extended to 124 acres, to house a population of 10,000. The R.C. church is by Adrian Gilbert Scott. *St. Matthias* (in the High St.), formerly the chapel (1654) of the East India Company, has oak pillars believed to be masts of the ships of the Armada. Opposite the Poplar Hospital are an entrance to the East India Docks and the N. approach to *Blackwall Tunnel*, which, nearly 1¼ M. long, leads to East Greenwich.

The *Virginia Settlers' Memorial*, beside the river entrance to the East India Docks, commemorates the sailing from Blackwall on 19 Dec. 1606 of the 'Susan Constant', 'Godspeed', and 'Discovery', with the first permanent colonists for Virginia, including Captain John Smith (p. 130).

Beyond the East India Docks we cross the river Lea to *Canning Town*, whence BARKING ROAD, 3¼ M. long, leads

via the borough of *East Ham* to Barking (p. 200). *St. Mary's*, the parish church of East Ham, 1¼ M. to the S. of Barking Road, is wholly of the 12th cent., with an apse and an interesting interior, but damaged by bombs.

The Port of London

Most of the docks are best reached by RAILWAY: *Tower Hill* (p. 181; on the District), for St. Katharine's Docks; *Shadwell* or *Wapping* (for the London Docks), *Rotherhithe* or *Surrey Docks* (for the Surrey Commercial Docks), on the Metropolitan; from Fenchurch St. or Liverpool St. via Stratford to *Canning Town* (for the East India Docks) and *Custom House* (for the Victoria & Albert Docks). — BUSES 15 and 23 run from Central London along Commercial Road (for the West India Docks). — WATERBUSES (p. 34): *Tower* (for the London Docks); *Cherry Garden Pier* (for the Surrey Commercial Docks); *Limehouse* (for the West India Docks).

ADMISSION. The docks and warehouses are not open to the general public, but 'River and Docks Cruises' in the *Crested Eagle* are run by the 'P.L.A.' (see below) on Wed., Thurs., and Sat. afternoons in summer, from Tower Pier.

The **Port of London**, beginning officially at Teddington Lock (p. 279), extends to the mouth of the Thames, a distance of 67 M. The commercial port begins at London Bridge, below which the river is more or less occupied by shipping nearly all the way to Tilbury, 26 M. farther down, but, apart from those at Tilbury, all the docks are situated within 10 M. of London Bridge, and all, with the exception of the Surrey Docks, lie on the N. bank.

In 1908 the docks were purchased for the public, and the entire port was placed under a body corporate named the *Port of London Authority* ('P.L.A.'; offices, see p. 181). The wharves and jetties lining the river banks are still, however, in private hands.

The chief commodities dealt with are timber, grain, tea, sugar, wool, meat, and wines. A large proportion of the imports is re-shipped for other ports, and this fact, converting London into an international entrepôt, fills its warehouses with an endless variety of wares, unparalleled elsewhere. But the enormous business is spread over such a large area, and the various docks are so scattered and, for the most part, remote, that there is no one spot where an adequate idea of the maritime commerce of London can be obtained.

St. Katharine's Docks, immediately E. of Tower Bridge (Pl. K 5), were constructed in 1825-28, necessitating the removal of St. Katharine's Hospital (p. 166). The engineer was

Thomas Telford, the architect Philip Hardwick. They are administered in conjunction with the *London Docks* at Wapping, which were constructed in 1802-5 and extended after 1838. The warehouses contain wool, rubber, wines, and spirits.

The *Surrey Commercial Docks*, in Rotherhithe, are the only docks on the S. bank and date from 1807. The Greenland Dock has absorbed the Howland Dock, which was the first of the Thames docks, constructed soon after 1696. Softwood, mainly from Scandinavia, is the chief article handled here.

The *West India Docks*, the oldest enclosed docks in London, constructed in 1800-2, lie between Limehouse and Blackwall and deal with sugar and hardwood. They are connected by a passage with the *Millwall Docks* in the Isle of Dogs. These were built in 1864-68 and are specially equipped to handle grain.

East India Dock Gates

In East India Dock Road, ½ M. below the West India Docks, is the land entrance to the *East India Docks*, in Blackwall, which date from 1803-6 and are now used by coasting vessels.

Lower down, between Bow Creek and Gallions Reach, lie the **Royal Victoria and Albert* and *King George V. Docks*, 2¾ M. in length, with an area of 1100 acres, of which 237 are water (the largest sheet of dock water in the world). They comprise the Royal Victoria Dock (1855), the Royal Albert Dock (1880), and the King George V. Dock (1921), which has fourteen berths for steamers up to 35,000 tons; its mechanical equipment is unrivalled. At the Victoria and Albert Docks are huge granaries and two flour-mills, besides cold stores for over a million carcasses. The bulk of the tobacco imported into London is stored here. Subway to Woolwich, see p. 200.

Tilbury Docks, 26 M. below London Bridge, are described on p. 200.

V. SOUTH LONDON

21. Southwark. Lambeth. Dulwich

UNDERGROUND. For Southwark: *London Bridge* and *Borough*, on the Northern Line; *Elephant & Castle*, on the Northern and Bakerloo Lines; *Camberwell*, on the Bakerloo. For Lambeth: *Westminster*, on the District; *Waterloo*, on the Northern and Bakerloo Lines; *Lambeth (North)*, on the Bakerloo; *Oval*, *Stockwell*, and *Clapham Common*, on the Northern Line. — WATERBUSES (p. 34). *Cherry Garden Pier* (for Bermondsey and Rotherhithe); *Lambeth Pier*, near Lambeth Palace. — Routes to *Dulwich*, see p. 196.

Southwark (pron. súthuk), a borough extending along the S. bank of the Thames from London Bridge on the E. to Waterloo Bridge on the W., derives its name from being originally the fortified bridge-head of the City. Situated on the high-road to Canterbury, Dover, and the Continent, and known as 'The Borough' since 1551, it is one of the oldest parts of London and possessed many inns. It was famous also for its Elizabethan theatres and its prisons, but very little of its old-fashioned character is left.

***Southwark Cathedral** or *St. Saviour's* (Pl. H 5), at the S. end of London Bridge, is one of the oldest churches in London, but has been much rebuilt and repaired.

Fragments still remain of the priory church of *St. Mary Overies* built for Austin canons in 1106. After a fire in 1207 the church was rebuilt in the E.E. style by Bishop Peter des Roches (de Rupibus), whose choir, transepts, and retro-choir survive, though altered by Cardinal Beaufort, Bishop of Winchester, at the beginning of the 15th cent. and recently much restored. Owing to decay, the roof and walls of the nave were removed in the 19th cent. and the present nave, in the 13th cent. style, was built in 1890-96 by Sir Arthur Blomfield. A quadrangular 16th cent. tower surmounts the crossing. The church, which took the name of St. Saviour's in 1540, belonged to the diocese of Winchester till 1877, and in 1905 it became the cathedral of the new diocese of Southwark.

Interior. In the S.W. corner of the NAVE are fragments of E.E. arcading. The Norman doorway and the recess in the N.W. corner are relics of the original nave. Here also is an old tomb-figure of an Austin canon. — Almost all the stained glass is modern; that on the S. side of the church was destroyed by bombing in May, 1941. In the N. wall, from W. to E., are memorial windows to *Oliver Goldsmith* (who made an unsuccessful attempt to practise as a doctor in Bankside in 1756);

Dr. Johnson (1709-84; p. 190); *Henry Sacheverell* (1674?-1724; chaplain of St. Saviour's in 1705-9); *Alexander Cruden* (1701-1770; author of the 'Biblical Concordance'; buried in the parish); *John Bunyan* (1628-88; who is said to have worshipped and preached in a meeting-house in Zoar St.); John Gower; and *Geoffrey Chaucer* (1340?-1400; p. 191). Below the Gower window is the tomb of *John Gower* (1325-1408), Chaucer's friend, who died at the priory. — In the S. wall is a recumbent figure of Shakespeare (1912), with a representation of Southwark in the poet's lifetime.

Transepts. The arms of Cardinal Beaufort (p. 188) are carved on the pillar by the door in the S. transept. Opposite is a mural monument to *William Emerson* (1483-1575), perhaps an ancestor of the American essayist. — In the N. transept we note a muniment chest (1588), an ambry, a stone coffin (12th cent.), and a memorial to *Lionel Lockyer* (1600-72), pill-maker. — To the E. of this transept is the Harvard Chapel (with a Norman arch and shaft, the latter on the left of the altar), restored in 1907 in memory of *John Harvard* (1607-38), founder of Harvard University, who was baptized in this church on 29 Nov. 1607. The painted window was designed by the American artist John Lafarge (1905); damaged by bombing in the late war, it was restored in America in 1948.

Choir. The *Altar Screen was erected c. 1520; the niches were filled with statues in 1912, and the lower part of the screen was coloured in 1929. The E. window is by Sir Ninian Comper. In the N. choir aisle, the tomb of *John Trehearne* (d. 1618), gentleman porter to James I, and an early 13th cent. oaken effigy of a knight. Opposite is the canopied tomb of *Alderman Humble* (d. 1616). In the S. choir aisle we note the oak bosses of the old roof (1469) and the tomb of *Lancelot Andrewes*, Bishop of Winchester (1555-1626).

In the *Retro-Choir or Lady Chapel, in the E.E. style, Stephen Gardiner, Bishop of Winchester, and Edmund Bonner, Bishop of London, presided over the trials of Bishops Hooper and Ferrar and other Marian martyrs (comp. p. 137).

Among those buried in St. Saviour's without monuments are Edmund Shakespeare (d. 1607), youngest brother of the poet, and Lawrence Fletcher (d. 1608), players; Philip Henslowe (d. 1616; p. 190); and John Fletcher (d. 1625) and Philip Massinger (d. 1640), dramatists.

To the W. of St. Saviour's extends a district of wharves and warehouses, rich in historical associations. Winchester St. (Pl. H 5), on the N. side of the *Borough Market* (for vegetables), which dates from 1755, recalls Winchester House, residence of the Bishops of Winchester from 1107 till 1626, finally destroyed by fire in 1814.

Attached to Winchester House was the LIBERTY OF THE CLINK, a manor of 70 acres, which, being outside the jurisdiction of the City, was in the 16-17th cent. the pleasure quarter of London, with theatres, bear gardens, and 'stews' (brothels).

Stoney St. leads right from the end of Winchester St. to CLINK STREET, a strange cañon-like thoroughfare recalling the *Clink Prison* (the expression 'clink' is a synonym for prison). We pass under Cannon St. railway bridge to emerge in Bank End, where we turn left to reach PARK STREET. On the left is *Barclay & Perkins's Brewery* (Pl. H 5).

Dr. Johnson's words on the occasion of the sale of the brewery, after the death in 1781 of Henry Thrale, its owner, are famous (but apocryphal): "We are not here to sell a parcel of boilers and vats, but the potentialities of wealth beyond the dreams of avarice." — On the wall of the brewery in Park St. is a tablet (1909) marking the site of the *Globe Theatre*, which was erected in 1599. Shakespeare acted here till 1611. The theatre was burned down in 1613, its successor was demolished in 1644.

Any of the dingy passages on the N. side of Park St. leads to **Bankside** (Pl. H 5), which skirts the river and commands a famous view of St. Paul's (best at sunset).

Rose Alley recalls the *Rose Theatre*, rebuilt by Philip Henslowe in 1592. In Bear Gardens, the next alley, was the *Hope Theatre*, built by Henslowe in 1613 and used also as a bear garden.

A large electric power station was in process of construction on Bankside in 1951. From the end of Bankside a subway leads beneath Blackfriars goods station to Blackfriars Road, which may be reached also via the W. branch of Hopton St. (with almshouses founded by Charles Hopton in 1752) and Southwark St.

BLACKFRIARS ROAD (Pl. G 5, 6) leads from Blackfriars Bridge to St. George's Circus (p. 194). *Christ Church* (r.), built in 1738-41, was gutted by bombing in 1941. *The Ring*, occupying the Surrey Chapel (1783) and formerly used for boxing, was also wrecked.

TOOLEY STREET (Pl. I 5), i.e. 'St. Olave Street', approached from the S. end of London Bridge by means of steps or via Duke Street, is celebrated for the 'three tailors of Tooley St.' who began a petition to the House of Commons with the words "We, the people of England". It is now the centre of the wholesale provision trade and leads S.E. through

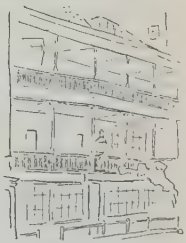
the borough of **Bermondsey**, noted for its tanneries and leather works. In the district of *Horselydown*, once a grazing ground for horses, is *St. Olave's and St. Saviour's Grammar School*, founded in 1562, of which Robert Harvard (father of John Harvard, p. 189), butcher and owner of the Queen's Head (see below) ,was a governor. A little S., in Fair St., is the church (damaged by bombing) of *SS. Olave and John* (1733), unjustly attributed to John James, with a fluted Ionic pillar as a spire and a weather-vane in the shape of a comet.

To the E. of Bermondsey lies **Rotherhithe**, including the Surrey Docks and mainly inhabited by dock and waterside workers. The parish church of *St. Mary*, near the river, was rebuilt in 1714-15. The registers contain the entries of the burial of Christopher Jones (5 March, 1621-22), master and part-owner of the 'Mayflower', in which the Pilgrim Fathers sailed for America in 1620, and of John Moore (1638), another of the part-owners; also the baptism of John Clarke (1575), probably the master's mate and pilot. The appraisers of the 'Mayflower' in 1624 were of Rotherhithe, and it is probable that the vessel was broken up here in that year. Rotherhithe is connected by the Thames Tunnel (p. 185; Metropolitan Railway) with Wapping, and by the Rotherhithe Tunnel (p. 185; bus 82) with Shadwell and Stepney. Beyond Rotherhithe, to the S.E., lies Deptford (p. 197).

In **Borough High Street** (Pl. H 5), opposite Southwark Cathedral, is an approach to *London Bridge Station* (Southern Region).

In St. Thomas's St. (Pl. I 5) is *Guy's Hospital*, founded by Thomas Guy and opened in 1725. The statue of the founder, in the courtyard, is by Scheemakers (1734).

Borough High St. is now the centre of the hop trade. On the E. side once stood a series of coaching inns. White Hart Yard marks the site of the *White Hart*, the first meeting place of Mr. Pickwick and Sam Weller. The **George Inn* (No. 77; p. 31) alone retains any traces of antiquity; rebuilt after a fire in 1676, it preserves one side of its galleried courtyard and was given to the National Trust in 1937. A Shakespearean play is performed in the courtyard every spring. Talbot Yard preserves the memory of that "gentil hostelrye" the *Tabard Inn* (pulled down in 1875-76), founded in 1307 and famous as the starting point of the pilgrims in Chaucer's 'Canterbury Tales'. At Nos. 105-107 is the yard of the former *Queen's Head*, an inn once owned by the Harvard family and inherited by John Harvard (p. 189) before his death.



George Inn

No trace remains of the prisons of 'The Borough', the best known of which were the *Marshalsea*, the early home of 'Little Dorrit', and the *King's Bench*.

St. George's (Pl. H 6) was rebuilt in 1734-36. 'Little Dorrit's' birth was registered here; she slept in the vestry with the burial register under her pillow; and she signed her name as bride in the marriage register.

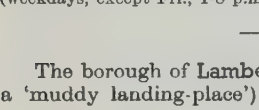
From St. George's we may follow Great Dover St. to its junction with New Kent Road (r.), in which is the *Pilgrim Fathers' Memorial Church* (1859-64), the oldest Congregational church in the country, founded by Henry Jacob in 1616.

Borough High St. is continued by NEWINGTON CAUSEWAY to the Elephant & Castle (Pl. H 7), a tavern giving its name to a busy traffic centre.

The *Southwark Central Library* in WALWORTH ROAD (Pl. H 7), which runs S.E. from the 'Elephant' through Walworth, possesses relics of Michael Faraday (1791-1867; son of a Walworth blacksmith) and the Cuming Museum of paintings and antiquities, chiefly dealing with South London (not yet reopened). — In Browning St. (l.) is the *Browning Settlement*, with relics of the poet.

CAMBERWELL ROAD, continuing Walworth Road, leads to the borough of Camberwell. Church St. leads E. from Camberwell Green to the parish church of *St. Giles*, rebuilt by Sir George Gilbert Scott (1844), with gargoyles representing modern statesmen. — In PECKHAM ROAD, the continuation of Church St., is the *South London Art Gallery*, with varying art-exhibitions (weekdays, except Fri., 1-8 p.m., Sun. 3-7 p.m.).

The borough of Lambeth (formerly 'Lambehithe', perhaps a 'muddy landing-place') extends S. from the Thames in a narrow strip between Waterloo Bridge and Vauxhall Bridge.



At the E. end of Westminster Bridge is the County Hall (Pl. F 6), headquarters of the London County Council (L.C.C.; p. 13). The block next to the river, designed by Ralph Knott and W. E. Riley, was built in 1912-22 (S. section) and 1930-33 (N. section). The Extension Building, further E., between Belvedere Road and York Road, was opened in 1939.

The chief features of the interior (entrance in Belvedere Road) are the elliptical conference hall, the ceremonial staircase, and the council chamber (the council meets on alternate Tuesdays at 2.30 p.m.; public admitted). Visitors are shown round the building on Sat. 10.30-12 and 1.30-3.30; on Easter Monday, Whit Monday, and August bank holiday 10.30-12 and 1.30-4.30. The library contains works on London topography and local government, also London prints, watercolours, etc., of historical interest.

In 1949-50 an area of 27 acres immediately to the E. of the County Hall, known as the South Bank site, was laid out for the **Festival of Britain, 1951**, to indicate the developments in Great Britain since the Great Exhibition of 1851. The site is bisected by Hungerford Railway Bridge and is bounded on the S. by York Road, on the E. by Waterloo Road. The W. section contains, among other buildings, the aluminium Dome of Discovery, by Ralph Tubbs, with a diameter of 365 ft. The 300 ft. high 'Skylon' is by Messrs. Powell and Moya. In the E. section are two permanent buildings: the *Royal Festival Hall*, by R. H. Matthew, for concerts, with an impressive interior (see p. 41), and the *Shot Tower*, a riverside landmark since 1789, now surmounted by a lighthouse and a 'radio telescope' or 'radar beacon'. After the Festival, the exhibition site will be converted into a garden in memory of the Londoners who died during the Second World War, and a National Theatre is to be erected here.

To the S. of Westminster Bridge, skirting the river, stretches the Albert Embankment (Pl. F 6), constructed in 1866-69. *St. Thomas's Hospital*, flanking it, was originally attached to the priory of St. Mary Overies (p. 188) and dedicated to St. Thomas of Canterbury in 1223. Its present home was erected in 1868-71; the portion next to Westminster Bridge was seriously damaged by a flying bomb in July, 1944.

***Lambeth Palace** (Pl. F 6), a building of various periods of architecture, is the London residence of the Archbishop of Canterbury. It was begun in 1207-29; the present residential part was built in a debased Gothic style in 1829-33. The palace suffered extensive damage from bombing in 1940-41. Visitors are admitted on written application to the Archbishop's secretary.

The entrance gateway, or *Morton's Tower*, on the river side, is a massive red-brick structure of 1490, erected by Cardinal Morton. — In the courtyard is a memorial to Archbishop Davidson (1848-1930). — The *Great Hall*, rebuilt in 1660-63, with its elaborate hammer-beam roof, restored in 1948, now contains the *Library*, founded by Archbishop Whitgift (d. 1604). — The *Guard Room*, with a 15th cent. timber roof, is hung with portraits of archbishops from 1503 to the 19th cent., by Holbein, Van Dyck, Kneller, Hogarth, Reynolds, Romney, and Lawrence. In the Grand Corridor are more

recent portraits by De Laszlo and Sargent. — The *Post Room*, with a 19th cent. post supporting the panelled oak ceiling, forms the ground floor of the Lollards' Tower (see below). — The *Chapel*, entered by a beautiful W. doorway (of earlier date than the chapel), appears to date from the 13th century. The crypt or undercroft is the oldest part of the palace, probably dating from 1193-1205. — *Cranmer's Tower* is ascribed to Archbishop Cranmer (1533-56) or to Cardinal Pole (1556-58). — The *Lollards' Tower*, built as a water tower by Archbishop Chichele (d. 1443), derives its name from the belief that the Lollards (followers of Wycliffe) were imprisoned here. *Laud's Tower* dates from c. 1635.

Adjoining the palace gateway and opposite Lambeth Bridge is *St. Mary's*, the parish church of Lambeth, rebuilt by Philip Hardwick in 1851 but retaining its late 15th cent. tower.

All the glass, including the 'Pedlar's Window', was destroyed by bombing in 1939-45. Six of the more recent archbishops are buried here; and in the churchyard are the tombs (by the E. end of the church) of John Tradescant (d. 1637?), who established at South Lambeth the first physic garden in England, and of Admiral Bligh of the 'Bounty' (1754-1817).

Lambeth Road (Pl. F G 7, 6) runs E. from Lambeth Bridge, passing the *Lost Property Office* (p. 51) and the building occupied by *Bethlem Hospital* ('Bedlam') from 1815 to 1930, when the inmates transferred to a new building near Croydon (p. 196). Since 1936 the building has housed the Imperial War Museum (p. 273).

A little farther on, at the corner of St. George's Road, on the spot where the Gordon or 'No Popery' rioters assembled in 1780, stands the shell of *St. George's Cathedral* (Pl. G 6), the cathedral of the Roman Catholic bishop of Southwark, built by A. W. Pugin in 1840-48 (Ruskin's "eruption of diseased crotchets"). It was gutted by enemy action in 1941.

Lambeth Road ends at St. George's Circus (Pl. G 6), the meeting-place of six thoroughfares.

Waterloo Road (Pl. G 6, 5) runs N.W. to Waterloo Bridge passing Waterloo Station, a terminus of the Southern Region. After its rebuilding in 1901-23 it became the largest railway station in the country. Opposite, in Waterloo Road, stands the Old Vic, famous for its production of Shakespearian and other classical plays and of opera, at popular prices. Founded as the Royal Coburg Theatre in 1816 and reopened as the Royal Victoria Hall in 1880 by Emma Cons (d. 1912), it was managed in 1898-1937 by her niece Lilian Baylis. It was severely damaged by a bomb in May, 1941, but was reopened in 1950. Also in Waterloo Road, nearer the river, is *St. John's Church*, by Francis Octavius Bedford (1823-24), built in thanksgiving for the victory of Waterloo. Gutted by a bomb on 12 Dec. 1940, it was rebuilt in 1950 as the 'festival church' (comp. p. 193).

Westminster Bridge Road (Pl. F G 6) runs W. from St. George's Circus to Westminster Bridge, past *Christ Church*, a Free or Independent church, built during the ministry of Christopher Newman Hall (1816-1902),

a champion of the cause of the North during the American Civil War. The tower, erected mainly with American contributions, is a memorial of President Lincoln.

Beyond Lambeth Palace the Albert Embankment continues S., past the headquarters (1936) of the *London Fire Forces* of the National Fire Service (formerly the London Fire Brigade), and the head office of the *Doulton Potteries*, founded by John Doulton in 1815. Vauxhall Walk commemorates *Vauxhall Gardens*, a famous place of amusement from 1661 till 1859.

The Albert Embankment ends at *Vauxhall Station*. Further W., opposite Chelsea, lies the borough of **Battersea**, with many factories. *Battersea Power Station*, at the S. end of Chelsea Bridge, was designed by Sir Giles Gilbert Scott (1929-31). The *Dogs' Home* in Battersea Park Road, founded in 1860, has been here since 1871 (open to visitors 9.30-5; dogs and cats for sale, except on Wed. p.m.). *Battersea Park* (200 acres), laid out in 1850-58, contains a subtropical garden, an 'Old English' garden, and a memorial for the 24th Division by Eric Kennington (1924). Henry Moore's sculptural group, 'The Three Graces' (1948), by the lake, has excited much controversy. In 1951, as part of 'The Festival of Britain', a portion of the park was given over to a 'fun fair'.

The parish church of *St. Mary*, by the river, was rebuilt by Joseph Dixon in 1775-77 but retains some of its 17-18th cent. monuments, notably that of the statesman Viscount Bolingbroke (1678-1751).

Battersea is adjoined on the S.W. by **Wandsworth**, an extensive industrial borough intersected by the small river *Wandle*.

Harleyford Road leads S.E. from Vauxhall Station (see above) to **Kennington**.

Just beyond *Kennington Oval*, the ground of the Surrey County Cricket Club (p. 46), CLAPHAM ROAD runs S.W. to *Clapham*, a middle-class residential district, with a common of 220 acres. — The main road goes on under various names, through the uninspiring suburbs of *Balham* and *Tooting*, to *Merton*, where Nelson lived with the Hamiltons in 1801-5.

BRIXTON ROAD leads S. from Kennington through **Brixton**, a district favoured by the minor lights of 'the profession' (i.e. actors), to the pleasant suburb of **Streatham**, where Dr. Johnson was a constant visitor at Streatham Park (pulled down), the home of Henry Thrale.

Croydon, the largest town in Surrey, lies S.E. of Streatham, 10½ M. by rail from Victoria. The *Whitgift Hospital* was founded in 1599 by Archbishop Whitgift to accommodate sixteen poor brothers and sixteen poor sisters. The picturesque buildings, of 1596-99, are open daily to the public.

The *Old Palace* of the Archbishops of Canterbury (now a girls' school), with its chapel, hall, and gallery, is shown by appointment (1*s.*). — *Croydon Aerodrome*, to the W., near Waddon station, was opened in 1915. — About 1½ M. to the E. of Croydon, at *Shirley*, are the new buildings (1928-30) of *Bethlem Royal Hospital*, the oldest mental hospital in the world, founded in 1247 in Bishopsgate; it was removed to Moorfields in 1676, and to Lambeth in 1815 (comp. p. 194).

Dulwich

RAILWAY from Victoria, Holborn Viaduct, or Blackfriars to *West Dulwich*, in 10-15 min.; from London Bridge to *North Dulwich*. — BUS No. 3 from Central London to West Dulwich Station.

Dulwich (pron 'dúllidge'), a residential suburb 5 M. to the S. of the City, is known especially for its schools and its picture gallery, and is almost entirely the creation of the charitable corporation of *Alleyn's College of God's Gift*.

Founded by Edward Alleyn, the actor-manager and proprietor of bear gardens (1566-1626), the corporation now maintains Dulwich College (p. 197), *Alleyn's School*, *James Allen's Girls' School* (founded in 1741), the almshouses, and the picture gallery.

On leaving West Dulwich Station we turn right and follow Gallery Road (l.), leaving Dulwich College on the right. (From North Dulwich Station we turn left and keep straight on through the 'village' to *Old College Buildings* [rebuilt; with the almshouses, old chapel, and estate offices] and the picture gallery.)

***Dulwich Picture Gallery**, in Gallery Road, adjoining the Old College, is housed in a building designed by Sir John Soane which incorporates the mausoleum containing the remains of Noel Desenfans and his wife and of Sir Francis Bourgeois (see below). Erected as London's first public picture gallery in 1812-14, it anticipated the National Gallery by more than twenty years. In 1944 a flying bomb practically demolished the mausoleum and wrecked the gallery. The pictures, however, having been removed to Aberystwyth, were not affected. In 1950 the building was under reconstruction.

The collection originated principally in the pictures bequeathed by Noel Desenfans, a French picture-dealer in London (1745-1807), to his friend Sir Peter Francis Bourgeois (1756-1811), landscape-painter to George III. Bourgeois left them, with additions (371 works in all), to Dulwich College.

The glory of the gallery consists in its Dutch paintings. There are fifteen pictures by *Aelbert Cuyp* (1605-72), two fine examples of *Rembrandt* (Girl at the window, 1645), and several by *Adriaen van Ostade* (1610-85). The art of *Philips Wouwerman* (1619-68) is fully displayed in works of his various periods. *Jan Both* (1610-52) has several pictures in this gallery, which contains also a very fine *Hobbema* and two *Ruisdaels*. The French

school is represented by good examples of *Watteau* (Bal champêtre) and *Claude Lorrain* and by seven works by *Nicolas Poussin*. Among the Flemish paintings the works of *Rubens*, the *Teniers*, and *Van Dyck* will repay examination, while the Spanish school is represented by several works by *Murillo* and by the portrait of Philip IV by *Velazquez*. There are also a number of late-Italian pictures and an excellent collection of English portraits of the 17-18th centuries *(Reynolds, Gainsborough, Lawrence)*.

On leaving the gallery, we may walk across *Dulwich Park* to Lordship Lane, which leads S.E. (bus) to the Horniman Museum at *Forest Hill* (1½ M. from Dulwich Gallery and close to Lordship Lane Station; trains to Blackfriars and Holborn Viaduct).

The well-arranged **Horniman Museum**, founded in 1890 by Frederick J. Horniman (1835-1906), tea merchant, was presented by him to the L.C.C. in 1901. It is open free on weekdays (except Tues.) 10.30-6; Sun. 2-6. S. Hall: Ethnology (war and the chase, domestic arts, music, travel, and transport). — Upstairs (l.), West Hall: Decorative art, magic and religion, 'bygones'. In the small East Room: *Adam Carse collection of old musical wind instruments. The wall-cases on the balcony of the S. Hall illustrate personal ornament, the use of tobacco, toys, money, counting, weighing, writing, tools. In the inner cases are prehistoric stone and bronze implements. — North Hall: Zoology.

College Road, leading S. from Old College Buildings (p. 197) to the Crystal Palace (1¾ M.), passes (½ M.) *Dulwich College*, designed by Charles Barry in the Italian 13th cent. style and opened in 1870. It is now one of the leading schools in South London.

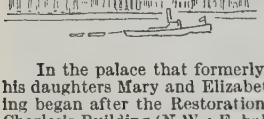
The **Crystal Palace** at Upper Norwood, 8 M. to the S.E. of Charing Cross and 2 M. to the S. of Dulwich, was largely a reconstruction of the glass-and-iron hall erected by Sir Joseph Paxton for the Great Exhibition of 1851 in Hyde Park. From 1854 till its destruction by fire in 1936 it was a famous place of popular entertainment. The two towers that survived the fire were pulled down during the Second World War as being landmarks for enemy airmen. In 1950 the L.C.C. decided, subject to legislation, to take over the palace site and park "as a place for education and recreation and for the promotion of industry, commerce, and art."

22. Greenwich

Railway from Charing Cross, Waterloo, Cannon Street, and London Bridge to (5½ M.) *Greenwich* (10 min. from the Royal Hospital) and (6¼ M.) *Maze Hill* (5 min. from the National Maritime Museum). More frequent trains run to *New Cross*, whence there is a bus (No. 53) to Greenwich. — Buses 53A and 153 run from Central London (Oxford Circus, Charing Cross) via New Cross Gate and Deptford to the S. side of Greenwich Park, ½ M. from the Museum. — Waterbuses, see p. 34.

At (5 M.) *Deptford*, which had a naval dockyard from 1485 to 1869, the parish church (badly bombed) contains many monuments to naval men. Here also was the Royal Victualling Yard of the Navy, established in 1745.

5½ M. **Greenwich** (pron. 'grinnidge'), on the S. bank of the Thames. The church of *St. Alphage* or *Alfege* is on the traditional site of the martyrdom of Ælfheah, Archbishop of Canterbury, stoned to death by the Danes in 1012. It was rebuilt by Nicholas Hawksmoor in 1718; the tower was added by John James in 1730. Gen. Wolfe was buried in the crypt in 1759. The interior of the church was destroyed by bombs on 16 March 1941, and is to be restored.



Nelson Road, opposite the church, leads to King William Walk, in which is the entrance to the **Royal Hospital**, which has been occupied since 1873 by the *Royal Naval College* (for the instruction of officers).

In the palace that formerly stood here, built in 1433, Henry VIII and his daughters Mary and Elizabeth were born and Edward VI died. Rebuilding began after the Restoration and resulted in four distinct blocks: King Charles's Building (N.W.; E. half 1663-66, W. half 1696-98); King William's Building (S.W.; 1698-1703); Queen Anne's Building (N.E.; begun in 1698); Queen Mary's Building (S.E.; finished in 1752). The architects were John Webb, Wren (from 1694), and Vanbrugh (after 1703). From 1694 to 1869 the palace was used as a sailors' hospital.

ADMISSION. The Painted Hall and the Chapel are open 2.30-5, except Sun. and Thurs.; free. The chapel is also open for services.

Within the entrance gates (r.) is the former infirmary of the hospital, now, since 1865, the *Dreadnought Seamen's Hospital.* — The *Painted Hall* (in King William's Building), originally the hospital refectory, was designed by Wren and has allegorical ceiling- and wall paintings by Thornhill (1707-27). — The *Chapel* (in Queen Mary's Building) was designed by John Webb in 1670 but was restored by James ('Athenian') Stuart in 1779.

On the other side of Romney Road, between the hospital and the park, is the ***National Maritime Museum**, the creation of Sir Geoffrey Callender (d. 1946). Founded in 1934, it illustrates the maritime history of Great Britain and is housed in the buildings occupied until 1933 by the Royal Hospital School, which was founded in 1712 for the sons of sailors and marines.

The nucleus of these buildings is the **Queen's House*, a gem of the Palladian style, begun by Inigo Jones for Anne of Denmark in 1617 and completed for Henrietta Maria in 1635. It was built over the old Deptford-Woolwich road, the line of which is indicated by the colonnades to the E. and W.

ADMISSION free, weekdays 10-6, Sun. 2.30-6; closed on Good Friday, Christmas Eve and Christmas Day. The entrance is on the E. side. — RESTAURANT off the Navigation Room.

EAST WING (r.): Maritime Britain from 1815 to the present day. Recent acquisitions (52 pictures by *Norman Wilkinson* of the war at sea in 1939-45).

The E. colonnade brings us to the QUEEN'S HOUSE, where the exhibits illustrate the history of the Navy from Henry VIII to William and Mary

(1509-1689): portraits by *Lely* of Sir William Penn, the Duke of Albemarle (Gen. Monck), and other flag officers who defeated the Dutch off Lowestoft (1666); seascapes, ship portraits, and battle pieces, mostly by Dutch artists (e.g. *Willem van de Velde*, father and son, whose studio was in this very house); ship models.

The CAIRD GALLERIES, at the end of the W. colonnade, are named after Sir James Caird, the museum's benefactor; the Caird Rotunda (r.) was designed by Lutyens. Adjoining is the LIBRARY of British naval history (20,000 vols.). Gallery III (upstairs): Queen Anne and George I (1702-27). Galleries IV and V: George II (1727-60). *Hogarth*, Lord George Graham in his cabin. — The PRINT ROOM contains the *Macpherson Collection of over 10,000 marine and naval prints, marine drawings (including over 700 by the two *Van de Veldes*), etc.; also varying exhibitions. — We descend to the ground floor.

Galleries VI, VII, VIII: relics of Captain Cook, and portraits of other 18th cent. sailors and administrators by *Gainsborough*, *Reynolds*, and *Romney*; scale models; relics and portraits of Howe, Duncan, and St. Vincent. — NAVIGATION ROOM (r.): 17th cent. instruments owned by Cardinal Barberini; John Harrison's timekeepers, the 4th of which won him a government prize of £20,000 in 1764. — NELSON GALLERIES (IX and X): portrait by *Lemuel Abbott;* the coat worn by Nelson at the battle of Trafalgar; model of the 'Victory'; Napoleon on board the 'Bellerophon', a painting by *Charles Eastlake* (1793-1865). The 'Chelengk' or 'Plume of Triumph', a jewel presented to Nelson by the Sultan of Turkey after the battle of the Nile, was stolen from here in 1951. — NEPTUNE'S HALL: scale models of ships of the 19-20th cent.; figureheads from naval vessels built c. 1800.

Greenwich Park, adjacent to the museum on the S., was originally laid out for Charles II by André Le Nôtre, Louis XIV's landscape-gardener. The statue of *General Wolfe*, by R. Tait McKenzie, in the main avenue, close to the observatory, was presented by the Canadian people in 1929. The **Royal Observatory**, on a hill in the centre of the park, was founded by Charles II in 1675 for the assistance of navigation; owing to the pollution of the London atmosphere it is being moved to Herstmonceux Castle, Sussex. The meridian of longitude is still reckoned from Greenwich, and 'Greenwich mean time' is the official time for Great Britain and W. Europe (comp. p. 23). A mast on the E. turret bears a time ball, which falls at noon. The terrace commands a *View of East London and the Thames, with its shipping.

Greenwich is connected by a subway for foot-passengers with *North Greenwich*, at the S. end of the Isle of Dogs (p. 185).

Greenwich Park is adjoined on the S. by **Blackheath**, a common of 267 acres. The small park known as 'The Point' commands a panoramic *View of London. To the S.E., beyond the crescent of houses known as the Paragon (c. 1794), lies the charming *Morden College*, founded by Sir John Morden for decayed merchants and erected by Wren in 1694.

Beyond Greenwich the train passes ($6^1/_4$ M.) *Maze Hill* (for the Maritime Museum; Blackwall Tunnel, see p. 185) and

(7½ M.) *Charlton.* The beautiful Jacobean Charlton House (1607-12) was severely damaged by a rocket bomb.

8¾ M. *Woolwich Dockyard* and 9¼ M. *Woolwich Arsenal* are the stations for **Woolwich** (pron. 'wool-idge'), an unattractive garrison town, seat of the military arsenal of Great Britain. About ½ M. to the S. of the Dockyard station is the *Rotunda*, built by Nash in 1814 and now containing a museum of artillery and small arms (10-12.45 & 2-4 or 5, Sun. 2-4 or 5; free). In 1946 the Royal Military Academy (artillery and engineers) was moved to Sandhurst (Berks) and merged with the Royal Military College there (cavalry and infantry) in the 'Royal Military Academy, Sandhurst'.

Woolwich is connected by a free ferry (for vehicles and pedestrians) and a subway (for pedestrians) with *North Woolwich*, on the opposite bank of the Thames, near the King George V Dock (p. 187).

Buses connect Woolwich with *Eltham* (2 M. to the S.). Eltham Palace was a residence of the kings of England from Edward II to Henry VIII. The principal relic is the great hall, with its superb hammer-beam roof, dating from the reign of Edward IV (1461-83).

From Woolwich or Eltham we continue by train via (17 M.) *Dartford* to (24 M.) **Gravesend**, where vessels on their way up the Thames change their sea pilots for river pilots. St. George's church, on the waterfront, was rebuilt in 1731. Pocahontas (1595-1617), the Indian princess who saved the life of Captain John Smith (p. 130) and married John Rolfe, is buried in the chancel and is commemorated by two windows (presented in 1914 by the Society of Colonial Dames in Virginia) and a tablet.

From the Town Pier a steam-ferry for vehicles and pedestrians plies every half-hour to **Tilbury**. Tilbury Fort, to the E., was originally constructed by Henry VIII. Tilbury Docks, opened in 1886 and enlarged in 1926-29 (104 acres), are capable of receiving the largest vessels afloat. The dry dock (1929) is the largest on the Thames.

From Tilbury we may take the train back to London (Fenchurch St., p. 24; 22½ M.) via *Dagenham*, with the Ford Motor Co.'s works (established in 1929), and *Barking*, which once had a mitred abbey of Benedictine nuns, founded about 670. Its sole relic is the curfew tower, of the late 14th century.

VI. THE GREAT PUBLIC COLLECTIONS

23. British Museum

UNDERGROUND. *Holborn*, on the Central and Piccadilly Lines; *Tottenham Court Road*, on the Central and Northern Lines. — BUSES traverse the neighbouring streets: Tottenham Court Road (¼ M. to the S.W.), Bloomsbury Way (to the S.), and Southampton Row (to the E.).

ADMISSION, free, on weekdays 10-5, Sun. 2.30-6; closed on Good Friday and Christmas Day.

The ** **British Museum** (Pl. E 3), the greatest in the world, is situated in Bloomsbury and has its main entrance in Great Russell St., to the N. of New Oxford St. The façade here is 370 ft. in length. There is another entrance on the N. side, in Montague Place.

Elgin Marble

The nucleus of the museum's vast contents was the Cottonian Library, which was transferred to the nation in 1702. In 1753 the Sloane and Harleian collections were purchased and along with the Cottonian Library were deposited in Montague House, which was opened to the public in 1759. Owing to further additions, which included the Elgin Marbles (1816) and the King's Library (1823), Montague House became quite inadequate for its purpose, and a new building, designed by *Sir Robert Smirke*, was erected on its site between 1823 and 1855. The Reading Room was added in 1857, the King Edward VII Galleries, on the N. side, facing Montague Place, in 1914. In 1940-41 hundreds of thousands of volumes were destroyed by the bombing of the Bloomsbury building and the Newspaper Library at Hendon.

The contents of the museum are arranged in eleven sections: Printed Books; Manuscripts; Oriental Printed Books and Manuscripts; Prints and Drawings; Egyptian and Assyrian Antiquities; Greek and Roman Antiquities; British and Mediæval Antiquities; Oriental Antiquities; Ethnography; Coins and Medals; and the Research Laboratory. The Natural History sections were removed to South Kensington in 1883.

On entering the museum from Great Russell St. we turn left, through the ROMAN PORTRAIT GALLERY. The busts here are mostly imperial. We may note for their artistic merit Nos. 1917. Caracalla, 1905. Faustina the younger (?), wife of Marcus Aurelius, 1463. Antoninus Pius, 1893. Trajan, 1892. Domitia (?), 1876. Augustus, and a marble herm of Roummas (2nd cent. A.D.). Opposite are coffins, mosaic pavements, etc., found in England, also 1772. Barbarian prisoner, and Relief of a Roman lady as Venus Victrix (c. A.D. 115).

On emerging from the Roman Gallery we turn right, in the First Graeco-Roman Room, to visit the Assyrian Antiquities. This unique collection is chiefly the yield of the excavations of Sir Henry Layard in 1845-54 at Kuyunjik, the ancient Nineveh, on the Tigris, opposite Mosul, and at Nimrûd, the ancient Calah, 20 M. to the S., but includes also the results of the excavations of Sir Henry Rawlinson in 1854 on the site of Babylon on the Euphrates, 70 M. to the S. of Baghdad, and the adjoining Birs Nimrûd, the ancient Borsippa, traditional site of the Tower of Babel.

Assyria, which was colonized from Babylonia but asserted its independence about 1700 B.C., was inhabited by the Akkadians, a Semitic people who amalgamated with the aboriginal and non-Semitic Sumerians. Between the 13th and the 9th cent. B.C. the Assyrians, a warlike, ruthless race, extended their rule over the whole of Western Asia, from the Persian Gulf to Armenia and from Media to Egypt and Palestine. Their power came to an end with the capture of Nineveh by the Medes in 612 B.C. The Assyrians were successful builders and engineers, and exhibit great skill in relief-sculpture and the engraving of cylinder seals. Their language, related to Hebrew, was expressed in cuneiform characters derived from picture forms and inscribed on stone or clay tablets. They worshipped the heavenly bodies and the powers of nature, and their priests excelled in the study of mathematics and astronomy.

Assyrian Transept. E. section. Among the monuments obtained by Rawlinson from the palace of Sargon (722-705 B.C.) at Khorsabad, to the N. of Mosul, are two colossal human-headed, winged *Bulls (108,808, and 118,809; each provided with five legs to increase its symmetrical appearance when viewed from the front or side). With the mythological figures beside them, they were placed at the gate of the palace to prevent the entrance of evil spirits. Between them, 62. Obelisk from Nineveh. 108,805 and 118,806. Stele with a portrait of King Ashur-nasir-pal (885-860 B.C.) and an altar which stood at the entrance of the temple of the god Ninurta at Nimrûd. The W. section of the transept contains monuments from the palace of Ashur-nasir-pal at Nimrûd. The chief of these is a pair of colossal human-headed, winged *Lions.

The wide gallery to the N. of the Assyrian Transept is the Southern Egyptian Gallery. We, however, enter the narrow Nimroud Gallery, to the N. of the W. section of the transept. This is lined with sculptured slabs from the palace of Ashur-nasir-pal and is of the same shape and size as the room from which they were taken. Those on the W. side represent (3-16) the king's exploits in war and in the chase. Those on the E. side represent the king surrounded by his attendants and

performing religious ceremonies. In the centre of the room is a unique *Statue (89) of the king on its original pedestal.

Back in the Nimroud Gallery, we turn left to enter the Nimroud Central Saloon. This contains the sculptures excavated at Nimrûd on the site of the palace of Esarhaddon (681-668 B.C.) and more of an earlier date. On the left and right are a human-headed, winged *Lion (77) and bull (76), with a text recording the conquests of Ashur-nasir-pal (883-859 B.C.). On the left, 80-95. Wall-sculptures illustrating the victories of Tiglath-Pileser III (comp. 2 Kings, xv). 88. Stele of Shalmaneser III, with a list of conquered kings (comp. 1 Kings, xxii); 110. Stele of Shamsi-Ramman (825-812 B.C.). By the entrance to the Nineveh Gallery, 96. Colossal lion inscribed with the name and titles of Ashur-nasir-pal. By the central pillars, 69, 70. Two statues of the god Nebo. In front, *98. The 'Black Obelisk', a basalt monolith with five rows of reliefs and an inscription recording the campaigns of Shalmaneser III (the second row depicts the payment of tribute by Jehu, King of Israel).

To the N. is the Nineveh Gallery, with a series of bas-reliefs from the palace of Sennacherib (705-681 B.C.) at Nineveh, which was afterwards occupied by his grandson Ashur-bani-pal (668-626 B.C.). The reliefs at the far end are particularly fine (Nos. *36-43): on one side, descending, are horses led by grooms; on the other, ascending, servants bearing food for a banquet. — In the centre of the gallery are the bronze *Gates of Shalmaneser III.

The smaller Babylonian antiquities are exhibited in the Northern Gallery, on the upper floor (see p. 209).

From the N. end of the Nineveh Gallery we turn right and then immediately to the left to reach the N.Egyptian Vestibule.

The Egyptian Antiquities are divided between three halls on the ground floor, devoted to the larger sculptures, and six rooms on the upper floor (see p. 207), containing the mummies and smaller objects. The antiquities, which date from 3000 B.C. to A.D. 350, are arranged in chronological order from N. to S.

The ancient Egyptians were profoundly influenced by their polytheistic religion and their superstitions, and their belief in a future life is shown in their elaborate burial rites. Their writing was of three kinds: 'hieroglyphic', derived from picture-forms, modified and abbreviated into 'hieratic', the priests' writing, and then simplified still further into 'demotic' for popular

use. The kings of Egypt are arranged in thirty-one dynasties, comprising the period between c. 3200 B.C. and 340 B.C., when the country was occupied by Alexander the Great.

The Northern Egyptian Vestibule contains monuments of the Ancient Empire (1st-11th Dynasties). In the period of the 4th-6th Dyn. (c. 2800-2400 B.C.) Egypt already enjoyed a very high degree of civilization.

The N.W. staircase ascends hence to the Egyptian Rooms (p. 207).

The Northern Egyptian Gallery chiefly contains sculptures of the 11th and 12th Dynasties and of the two periods of the 18th (2300-1320 B.C.) under which Egypt enjoyed its greatest prosperity. 'False doors' of tombs and funerary stelae have been immured in the N. and S. walls. Left and right: 4, 5. Seated figures of Amen-hetep III, from Thebes. Bay 2: Portrait statue of the 'King's Acquaintance' Nenkheft-ka (from Deshasheh, 2750 B.C.). *1063, *1064. Colossal head and seated statue of Amenemhet (Amenemmes) III (12th Dyn.; c. 2000 B.C.); 684-686. *Statues of Senusret (Sesostris) I and III. Bay 4: 12. Monument of red granite, with figures of Thotmes III and gods. *6, 7. Colossal heads of Amen-hetep III (Amenophis or Memnon), found near the 'Vocal Memnon' at Thebes. In the middle, 15. Colossal head, possibly of Thotmes III, found at Karnak, in front of which is one of the arms (55) of the same figure. Left, 3. Colossal head of Amen-hetep III. 60, 65. Seated statues of the fire-goddess Sekhmet, distinguished by the lioness's head (in accordance with the Egyptian custom of representing deities with the heads of the animals sacred to them; there are two more such statues farther on). Two *Lions in red granite (1,2; made by Amen-hetep III; from Soleb in Nubia). Bay 14: *36. Seated figures of a noble and his wife. Bay 13 : 67. Rameses II wearing the double crown of Upper and Lower Egypt (c. 1250 B.C.); 947. Statue of the magician prince Kha'emuase, son of Rameses II. Right, Papyrus-column with a capital in the form of a bud.

The Egyptian Central Saloon chiefly contains sculptures of the time of Rameses II (19th Dyn.; 1300-1234 B.C.). Left, 61. Statue of Rameses II, from Thebes; right, 19. Colossal head of Rameses II, from the Memnonium at Thebes. In the middle, *74. Colossal scarabaeus (p. 208), and a sandstone sarcophagus of a priest of Amen, named Thothmes.

The Southern Egyptian Gallery contains sculptures of the later dynasties down to 30 B.C., when Egypt became a

province of the Roman Empire. 1123, 1065. Granite columns from Heracleopolis and Bubastis. Right: recumbent ram, sacred to Amen (from Kawa). Bay 19: Red granite coffin covers from Memphis (1330 B.C.) and Thebes (1200 B.C.). Bay 23: 1420. Colossal marble hawk. Left, *32. Sarcophagus of the queen of Aahmes (Amasis) II (Thebes; 26th Dyn.). Right, 23. Grey granite sarcophagus of a royal scribe; *10. Sarcophagus of Nakhthorehbe (Nektanebos II; 350 B.C.). Right (1384) and left: Sarcophagi of royal scribes of the 26th Dyn. (from Gizeh). In the middle is the **Rosetta Stone*, which was found by the French near the Rosetta mouth of the Nile in 1798, but passed into British possession in 1802. One of the inscriptions is in the hieroglyphic character, the second in the demotic character, and the third in Greek. It was these inscriptions which enabled Young and Champollion to decipher the hieroglyphic script of ancient Egypt. The last bays of the gallery (25-30) contain monuments of the Ptolemaic and Roman periods in Egypt.

Those wishing to proceed immediately with the inspection of the Egyptian mummies and smaller antiquities should ascend the N.W. staircase (p. 207).

Retracing our steps to the Egyptian Central Saloon, we turn left to inspect the Elgin Marbles. We first enter an Ante-Room. The **Elgin Marbles, consisting primarily of sculptures and architectural fragments from the Parthenon, as well as remains of the Erechtheum and other Athenian buildings, were brought over from Athens in 1802-4 by the 7th Earl of Elgin, at that time British ambassador at Constantinople, and sold to the British government in 1816. Since the Parthenon was built under the administration of Pericles, at the height of Athenian power, when Athenian art had reached its zenith, its sculptures represent to us the acme of Greek artistic endeavour.

The Parthenon, the temple of Athena Parthenos on the Acropolis of Athens, was begun about 447 B.C. and was completed soon after 431. The architect was Ictinus, and the sculptural decorations were probably planned and executed under the superintendence of the sculptor Phidias. In the 5th cent. the Parthenon was converted into a Christian church; in 1458 it became a Turkish mosque; in 1687 the roof and a large portion of the long sides were shattered by an explosion of gunpowder in the course of a bombardment by the Venetians. In 1688 Athens was restored to the Turks, and from that time to the removal of the sculptures by Lord Elgin they were exposed to constant injury.

The sculptures of the Parthenon consist of (1) the East and West Pediment groups, which filled the two gables of the build-

ing, (2) the Metopes or square panels in high-relief, which, with the separating triglyphs, formed the exterior frieze above the architrave, and (3) the Frieze, a continuous band of low-relief running round the wall of the cella within the peristyle. The original location of these sculptures can be studied in the large model of the Parthenon (1845; in the ante-room), which shows the state of the temple in 1687 after the explosion. There is also here a model (1899) of the Acropolis. A diagram and plan by the E. wall show the main features of the Acropolis as it was c. 100 B.C. The later history of the Parthenon is illustrated by a series of drawings and photographs on the S. wall. Plans show the present arrangement of the Elgin Marbles and the position of the sculptures on the Parthenon. A valuable aid in the reconstruction of the sculptures is given by photographic reproductions of sketches made in 1674, by Jacques Carrey, of large portions of the then extant parts of the pediments. Further along the W. wall are plans and photographs of the frieze.

We now enter the ELGIN ROOMS proper.

LARGE ELGIN ROOM. *East Pediment* (in front, half-right). The subject was the Birth of Athena. The whole central portion of the composition has been lost, but the figures which have survived rank among the finest remains we have of Greek sculpture. They consist of (1; from the left angle of the pediment) A, B, C. Helios, the sun-god, rising with his horses from the waves; D. Reclining figure known as Dionysus or Theseus; E and F. Two seated female figures called Demeter and Persephone; and G. Youthful female figure known as Hebe, the cupbearer of Zeus, or Iris, the messenger of the gods. (2) From the right angle: K, L, M. Three female figures formerly misnamed the Fates. O. Horse from the chariot of Selene, the moon-goddess. She is conceived as setting below the horizon while the sun-god rises from the sea at the opposite angle. Both here and in the next room the original compositions are shown in photographs of Carrey's drawings.

We pass into the Small Elgin Room. The subject of the *West Pediment* was the strife of Poseidon and Athena for the soil of Attica. The only figure of the group in good preservation is that of the river-god Kephisos or Ilissos (A).

ROOM OF THE METOPES. The subjects of the fifteen *Metopes* in the British Museum are taken from the contests between the Centaurs and Lapiths. This room contains also a caryatid from the Erechtheum.

The *Frieze* has been placed round the first two Elgin Rooms. About one-half of the entire frieze is here; a quarter has been lost. The subject is the festive procession which ascended to the Acropolis at the end of the Panathenaic festival, celebrated in Athens every fourth year in honour of Athena. The procession, consisting of a long train of maidens, musicians, elders, men bringing sacrificial animals and other offerings, charioteers, and horsemen, is represented here in two halves. One starts at the S.W. corner of the Parthenon (in the Small Elgin Room) and moves up the S. side, the other starts from the N.W. corner and proceeds along the N. side. At their meeting-point on the E. side, i.e. above the entrance to the temple, takes place the culminating ceremony, namely the presentation of a new robe to be worn by the primitive image of the goddess. This is attended by a solemn assembly of gods and mortals (sections 34 & 35). On the W. side (of which most of the sculptures are still on the Parthenon) the procession is still in a state of preparation.

Returning to the Nimroud Central Saloon, we turn left, pass through the Nineveh Gallery, and ascend the N.W. staircase.

UPPER FLOOR

The First Northern Gallery comprises six rooms, five of which are devoted to smaller Egyptian Antiquities.

The ancient Egyptians, in order to secure the entrance of their dead into the after-life, first dried their bodies and in later times mummified them by embalming them with bitumen, spices, gum, and natron, the intestines being placed separately in canopic jars. The body was then swathed in linen bandages and placed in a cartonnage or mummy-case, which in its turn was placed inside the coffin or sarcophagus. Finally the coffin, with numerous accessories, was placed in the pyramid, mastaba, or rock-tomb.

First Egyptian Room (left end of the gallery). On the walls are enlarged copies of paintings from the Book of the Dead. The wall-cases contain (l.) mummies and mummy-cases of animals; painted coffin-lids and cartonnages; mummies of children; mummy of Artemidorus, a Greek settler, with painted portrait (after 30 B.C.); sarcophagus of Soter, archon of Thebes (c. A.D. 110; wall-case 49). Case M: Three mummies with blue faience beadwork (c. 600-750 B.C.). Case V: 6714. Mummy with gilded figures of the gods on a wire frame (c.A.D. 100). Case W: Mummy with a fine example of swathing (c.A.D. 100). Case X: 6707. Mummy and sarcophagus of a little girl named Kleopatra-Kandake (c.A.D. 100).

Second Egyptian Room. On the walls, further paintings from the Book of the Dead. Mummies, mummy-cases, coffins (2000-1000 B.C.). Case A: the model of a shallow oval grave, containing the dried, unswathed body of a man of the pre-dynastic period, buried in a doubled-up posture, with various vessels and flint implements (before 3500 B.C.).

Third Egyptian Room. On the walls, copies of painted reliefs from a temple in Nubia built by Rameses II. Wall-paintings from tombs at Thebes, with modern copies. Wall-cases (l.): cartonnage masks and figures; wooden stelæ (Ptolemaic period); 'shabti' or 'ushabti' figures and boxes buried with the deceased to perform his field-labours in the other world; canopic jars, in sets of four, containing different internal organs, each presided over by a deity; plaster masks for mummies (Roman period); painted wooden chests for canopic jars (Middle Kingdom). *Papyrus books in 'hieroglyphic', 'hieratic', and 'demotic' (from the 12th Dyn. to the Roman period). Note the animal-caricature papyrus in wall-case 117. Central cases: Stoppers for canopic jars; wooden figures of underworld demons (19-20 Dyn.). The wall-cases on the other side of the room contain embroideries (Coptic, 4-7th cent.; Hellenistic, 4-5th cent.).

Fourth Egyptian Room. In the wall-cases (l.), fruit and food for the dead, found in tombs; models of funeral boats (11th Dyn.), of houses, and of groups engaged in agriculture (6-11th Dyn., i.e. 2500-2200 B.C.); tools; figures of priests, royalties, and deities; bowls and jars for unguents, etc., mostly found in tombs, and dating from the pre-dynastic to the Ptolemaic period; head-rests; chairs. In the floor-cases, grave-clothes; embroidery; shoes; toilet articles; writing materials; inscriptions; weapons; tools; musical instruments; games; dolls; bronze vessels; situlæ. — A passage leads from this room to the King Edward VII Galleries.

Fifth Egyptian Room. In the wall-cases, portrait-figures of all periods. Works of art from Amarna. *986. Portrait-head of Thotmes III or Hatshepsu. *37,883. Portrait-head (25th Dyn.). *42,179. Alabaster head of a cow (28th Dyn.). Small figures of gods and their emblems; 64,400 and 47,991. Anubis in granite and limestone (New Kingdom, Ptolemaic period), 64,095. Ibis (Saite-Ptolemaic period), 64,391. Bast (cat-goddess; Roman period). Figures of Min, Ptah, and Bes, and of Harpocrates, Osiris, Isis, and Horus. In the floor-cases, scarabs (the

sacred beetle, carved as seals), glass (especially of the *18th Dyn.), figures in precious materials, jewellery, amulets. Faience.

The Babylonian Room, at the E. end of the gallery, contains Sumerian and Babylonian antiquities. Sumer was the ancient name of the lower Euphrates plain, afterwards called Babylonia. On the left, a Sumerian *Standard in mosaic of shell and lapis lazuli. Bust of a governor of Lagash (c. 2200 B.C.); 122,200. Group of a goat and tree, in gold, shell, lapis lazuli, and copper (from Ur, early Sumerian period, before 3000 B.C.). *Objects excavated at Tell al-Ubaid and Ur of the Chaldees; bricks, boundary-stones, etc.; bronzes, cones, and inscribed stelæ; inscribed tablets and cylinders, some with clay envelopes or 'cases'; tablets from Tell el-Amarna.

Going back to the Fourth Egyptian Room, we turn right into a passage containing (r.) a collection of seals with specimen impressions, (l.) the Rhind mathematical papyrus (c. 1600 B.C.) and the Book of the Dead of Queen Nejemt and the High Priest of Amen Heryhor.

The King Edward vii Galleries, forming the N. wing of the museum, are reached on the upper floor by a passage from the Fourth Egyptian Room, on the lower floor by a corridor from the N.E. staircase. From the N. entrance of the museum in Montague Place they are accessible by staircase or lift.

The upper gallery contains the Prints and Drawings, of which the department possesses a superb collection. The bulk of it is kept in the students' room, but portions are shown from time to time in the exhibition room. The W. end of the room is devoted to Oriental art and includes Chinese and Japanese paintings.

The lower gallery is occupied by a magnificent array of smaller treasures selected from the museum's main collections.

Entering the **Lower Gallery by the main entrance, we turn right and inspect first the Ethnographical Room at the far (E.) end. *Africa* contributes ivory *Carvings, a pair of leopards, and two bronze portrait-heads (18th cent.) from Benin; gold ornaments from Ashanti; and a bronze head from Ifé in S. Nigeria (15th cent.; Case K). — *South America*. Gold ornaments; portrait vases from Peru (Case C; A.D. 300-600). — Mexican and Maya masks. — Limestone bust of the maize god (Maya; A.D. 770). — Aztec art from ancient Mexico: stone carving of a rattlesnake; mosaics; masks and other ritual

objects. The rock crystal skull is also probably Aztec. — *North America.* Objects from Arizona (A.D. 1200 and 1400) and British Columbia (modern objects from the Haida). — The collection is continued in the N.E. corridor by objects illustrating textile dyeing processes, head rests, bark-cloth, primitive currency, ornaments, maté drinking, S. American silver, tobacco pipes, hafting of stone axes and adzes, and fishing methods. — We return to the King Edward VII Gallery.

Bays I-IV (S. side) and XXXIV, XXXIII (N. side): China and Japan (porcelain, pottery, lacquers, bronzes, jades). In a central case, *Pottery figure of a lady (T'ang Dynasty, A.D. 618-906, or earlier). — Bay XXXII. *India.* — Bay XXXI. *Islamic Period.* Pottery, metalware, and glass from Mesopotamia, Egypt, and Turkey.

Keeping to the same side of the gallery, we proceed to the E. section of Bay XXVI (facing the entrance), where we begin our inspection of the objects from Ancient Greece and its Colonies. Cases A,B,C: *Pottery* and *Bronzes* of the Minoan and Mycenæan periods, i.e. objects found in Crete and belonging to the great prehistoric culture of that island, or to the later culture which immediately succeeded it and of which one of the chief centres was Mycenæ. The objects range in date from about 3000 to 1000 B.C. The vases are finely potted and decorated with designs taken largely from plant and marine life, occasionally with human figures, crudely drawn. The Cretan and Mycenæan civilizations were followed by several centuries during which art was at a comparatively low ebb. The pottery of this period is distinguished by its painted geometric decoration and by the gradual standardization of forms. Central case: Athenian pottery of the geometric and orientalizing periods (8-7th cent. B.C.). In the 7th cent. B.C. a change takes place in ceramic design, due to a reawakening of artistic consciousness in Greek lands, and a more intimate connection with the great Eastern civilizations. The importation of Oriental embroidery, stamped ware, and other products introduced new decorative themes, and these were everywhere adapted into appropriate pottery designs. The widespread interest in ceramic art during the 7th cent. is attested by varied wares produced by different localities all over the Greek world (Bays XXVII and XXVIII; in the desk-case in Bay XXVII, Proto-Corinthian ware, mostly perfume-pots and toilet vessels, including, near the window, the *Macmillan Lekythos or oil-flask). After the

middle of the 6th cent. this many-sided production of pottery stops, overpowered by the popularity of the Athenian ware, which succeeded in capturing all markets. In the Athenian black-figured and red-figured pottery Greek ceramics reached their climax. The decorations consist largely of scenes from Greek mythology and daily life, and teach us much that neither Greek literature nor any other branch of Greek art can give us. Central case: above, kylikes (wine-cups); below, Panathenaic vases, i.e. prize vases won by the victors at the Panathenaic festival at Athens, decorated on one side with the figure of the goddess Athena, on the other with a scene of the contest at which the prize was won. Bays XXVIII (continued) and XXIX: Athenian black-figured pottery (6th cent.). While the black-figured vases are still considerably archaic in the style of their decorations, the red-figured specimens show a great advance. The ability to paint the details instead of incising them gave a greater swing and freedom to the line, and as contemporary art became more developed, this progress is shown in more naturalistic drawing. — Bay XXX. Cases D-F: Athenian white-ground and red-figured pottery (early 5th cent.). Greek pottery of S. Italy (5th cent.), Athenian lekythoi (D 62 has a scene of the laying out of a dead youth, specially noteworthy for fine drawing). Desk-case: E 804. Drinking-cup in the form of a knuckle-bone (Æolus, the god of the winds, at the mouth of his cave, shepherding in the clouds in the form of dancing girls). Pillar-case: vessels in the form of human and animal heads; E 788. Rhyton in the form of a seated sphinx (the decline in conception and execution is only too evident).

Bay V (S. side of gallery): *Etruscan Bronzes and Pottery* (6-4th cent. B.C.). By the window: *Greek Jewellery* of the early (8-7th cent. B.C.) and late periods (4th-1st cent.). The beginnings of jewellery of the Greek classical period are represented by groups of objects from Ephesus and Camirus (7th cent. B.C.). They include a fine series of plaques with repoussé reliefs, some ornamented with granular work (decoration with minute globules of gold, in which the ancients attained great proficiency). When we study at close range such pieces as the necklace from Melos, the ear-rings with disks and pendants, or the pin from Cyprus (1999), we realize the height which the Greek goldsmith attained in his art. Precious stones, on which modern jewellery so largely depends for its effects, are comparatively rare until late Greek times. Cases D-F: Etruscan bronzes

(4th-1st cent. B.C.). Roman bronzes (1st cent. B.C.-3rd cent. A.D.). — Bay VI. *Mycenæan Gold and Silver. Phœnician, Greek, and Roman Silver* (6th cent. B.C. - 2nd cent. A.D.). In the window-cases, *Greek Engraved Gems* (550-300 B.C.). In Case E, among the Roman cameos, is 3577. Bust of Augustus wearing the ægis, in sardonyx. Central case: Etruscan and Mycenæan jewellery. Bronze head of Apollo (c. 460 B.C.; 'The Chatsworth Head', lent by the Duke of Devonshire). Between the bays: 226. Bronze head of a goddess (2nd cent. B.C.). — Bay VII. *Phœnician, Greek, and Roman Bronzes* (7th-3rd cent. B.C.). Desk-case: writing materials, games, and toys. Between the bays: 847. Sophocles (3rd cent. B.C.). — Bay VIII. Dædalic figures, including many primitive examples from Rhodes (675-600 B.C.). *Greek Terracottas* (6-4th cent. B.C.). These small clay figures were found either in tombs, where they were deposited as offerings to the dead, or in shrines of certain divinities, where they had served as votive objects. Case D: Greek and Roman terracottas (4th cent. B.C.-1st cent. A.D.): actors. The *Tanagra Statuettes* (from Tanagra in Bœotia) represent not mythological subjects, or rarely so, but women, children, and youths as they appeared in everyday life. In the desk-case are archaic reliefs from Melos. Between the bays, the **Portland Vase*, in blue and white carved glass, the finest example of a late Greek technique, perhaps invented in Alexandria (1st cent. A.D.). The subject may be the marriage of Peleus to the sea-nymph Thetis. Deposited on loan by the Duke of Portland in 1840, it was smashed by a madman in 1845. In 1945 it was bought by the museum. — Bay IX. Sand-core glass from the Mediterranean (mid-6th cent. B.C. to 1st cent. A.D.). Cases A-C: *Greek and Roman Glass.* — Head of Augustus from Meroë in the Sudan (c. 20 B.C.). Beyond the entrance: *Bronze head of Hadrian (A.D. 117-138; found in the Thames, near London Bridge, in 1834).

Bay IX (continued). The *Mildenhall Treasure*, 34 pieces of late-Roman silver ware (early 5th cent. A.D.?), accidentally revealed during ploughing at Mildenhall, Suffolk, in 1942. — Bay X. *Roman Britain.* Case H: Bronze figure of an archer, found in Queen St., Cheapside, in 1842. Early Christian and Mediaeval Antiquities. Cases D-F (Bay X) and in Bay XI: *Anglo-Saxon England* (6-7th cent. A.D.). Three central cases contain the **Sutton Hoo Ship-Burial*, the funeral treasure found buried in a ship at Sutton Hoo, Suffolk, in 1939. Dating

from A.D. 650, it consists of a drinking-horn, helmet, and shield (all reconstructed); a sceptre of whetstone (unparalleled); three bronze hanging-bowls; gold jewellery (the finest treasure yet recovered from any grave of the Germanic peoples, the craftmanship being unmatched in the whole of the metalwork of the Dark Ages); a large silver dish with a set of nine silver bowls; and a sword. Between the bays, the *Kingston Brooch (Anglo-Saxon), found in 1771 near Kingston, Canterbury. In a central case, silver treasure from the *Esquiline at Rome (4th or 5th cent.). — Bay XII. Scandinavian and Viking antiquities (7-11th cent.). In the central case, *Early Christian*, *Carolingian*, and *Byzantine* antiquities, including the *Crystal of Lothair (9th cent.). On the N. side of the gallery, opposite the entrance, gravestone with Ogam inscription. — Bays XXVI and XXV (N. side of gallery). *Celtic Europe*. Four bronze wine vessels from Thionville (the two flagons are Celtic, the jars 5th cent. Etruscan). — Bays XXIV and XXIII. *The Dark Ages*. The *Franks Casket of carved whale's bone (Northumbrian, c. 700). Ivories and enamels. — Bays XXII and XXI: *Mediæval Europe*. Ivories, including a set of 67 chessmen (English or Scandinavian; 12th cent.); reliquaries; Limoges enamels (Cases D-F); glass; alabaster carvings; state sword of Edward V when Prince of Wales; the *Royal Gold Cup, a hanap of enamelled gold, probably made in Paris c. 1380 for the Duc de Berri and formerly in the possession of the kings of France and England. — Bays XX and XIX. Renaissance. Medals, clocks, watches, silver, gems, and ivories. — Bay XVIII. Battersea enamels. The jewellery in two central cases includes, in the upper section the Glenlyon and Towneley brooches, and, below, the Lochbury brooch.

We return across the gallery to Bays XII-XIV. *European Glass and Ceramics*. In the central case near Bay XIV, the Eckstein Bequest of porcelain from Sèvres, Chelsea, and Germany. — Bays XVII-XV and XXV. *Prehistoric Britain and Europe*. The westernmost section of the King Edward VII Gallery is occupied by the *Waddesdon Bequest, a collection of works of art of the cinquecento period, bequeathed by Baron Ferdinand Rothschild (1839-98), of Waddesdon Manor. By the E. wall, 87, 88. Silver book-covers (German; 1485); 232, 233. Miniature tabernacles carved in boxwood (Flemish, early 16th cent.). In the middle of the bay, 118. Standing cup, with cameos

(French; c. 1550). 68. Roman vase of mottled agate, in Renaissance mount. 5. Iron shield with reliefs, damascened with gold, by Giorgio Ghisi of Mantua. Limoges enamels. Near the window, 167. The 'Lyte Jewel', containing a portrait of James I (by Hilliard) and given by that king to Thomas Lyte (English; 17th cent.).

Returning to the far (E.) end of the gallery, we turn right, along the corridor, and descend the N.E. staircase.

The King's Library is a collection of volumes, pamphlets, maps, prints, and drawings, made by George III, presented to the nation by George IV in 1823, and arranged in a hall (250 ft. long) which was built for the purpose. The cases contain a choice exhibition of rarities and objects of special interest selected from all departments of the library. Among the most precious of these are books printed by William Caxton, who introduced printing into England in 1476: 'The Recuyell of the Histories of Troye', a translation by Caxton of the 'Recueil des Histoires de Troye' by Raoul le Fèvre (this book, which was also printed by Caxton at Bruges c. 1475, is the first book printed in the English language); also, the first printed edition of Chaucer's 'Canterbury Tales' (c. 1478); 'The Boke of St. Albans' (1486); representative examples from the presses of Wynkyn de Worde (c. 1498) and Richard Pynson, printer to Henry VIII.

Among the *Famous English Books* are the first edition of the Authorized Version (1611), the First Prayer Book of Edward VI (1549), and the first folio of Shakespeare (1623).

'Block-books', i.e. books printed from carved blocks of wood, include a specimen of the 'Biblia Pauperum' (c. 1465). Of early Italian books the department possesses a Virgil printed by Aldus in Venice (1501), the first book in italic type. — Three cabinets contain the Tapling collection of *Postage Stamps*.

The following items are normally exhibited in the King's Library: The Mazarin or '42-line' Bible, the editio princeps of the Latin Bible, probably printed by Fust and Schöffer (Mainz, c. 1455); The Mainz Psalter, printed on parchment in 1457 by Fust and Schœffer (the first printed book bearing a date and printer's name); Barzizius, Epistolæ (Paris; 1470), the first book printed in France. Also a selection of *Oriental MSS.*, e.g. the Koran, in Arabic (1304), and the Pentateuch, in Hebrew (early 10th cent.); 'The Recognitions of Clement of

Rome', etc. (A.D. 411), the oldest dated MS. extant (Syriac); Genesis, Exodus, Numbers, and Deuteronomy (Syriac); Chinese writings on silk; part of a Buddhist charm printed in the 8th cent. (?); Indian and Burmese writings on gold, silver, and ivory.

The MANUSCRIPT SALOON contains palæographical and Biblical MSS., charters and seals, and autographs and documents illustrating English history and literature.

In the left (N.) section of the saloon, Cases A and B normally contain impressions of the *Great Seals* of the English sovereigns and of various baronial and ecclesiastical seals, Cases R and S a collection of *Charters*, ranging in date from 785 onwards.

Cases Y,I,Z,X, in the middle of the room, contain *Greek, Latin, and other MSS.*, arranged to show the progress of the art of writing. Y. Greek papyri. I. Greek MSS.; wax-tablets. Z. Latin and other MSS. X. English MSS.: a unique copy of Beowulf, on vellum (c.A.D. 1000); Anglo-Saxon Chronicle to 1066; 'Piers Plowman' (before 1400); Chaucer's 'Canterbury Tales' (early 15th cent.); poem by Occleve, with a portrait of Chaucer (early 15th cent.); mystery plays; Mandeville's Travels (15th cent.). — Cases J,K,P,Q: *Biblical MSS.* (the earliest English version of the four Gospels, late 10th cent.; copy of Wycliffe's Bible, with illuminations, the first complete Bible in the English language, c. 1380-84).

Case I (S. half): *Royal Books* (Book of Hours with autograph inscriptions by Henry VII, Henry VIII, Catherine of Aragon, and Mary; Treatise on the Sacrament by Edward VI; a very small volume containing Penitential Psalms, etc., with autograph inscriptions by Henry VIII and Cardinal Wolsey; original MSS. of James I and Charles I; Prayer-book of Lady Jane Grey; Book of prayers copied out by Queen Elizabeth).

Case H: *Foreign Literary Autographs.* — Case G: *Musical Autographs* (Mozart's quartet in C major).

Cases F,E,D,C: *English Literary Autographs*, including complete MSS. of literary works. Case F: Autograph of Edmund Spenser; part of 'The Booke of Sir Thomas More', perhaps in Shakespeare's hand.

Case W, near the middle of the room, contains MS. sources of English history, showing how history was recorded before the invention of printing.

Cases A and V (near the entrance to the Middle Room of MSS.). *Historical Autographs and Papers*, including royal

autographs from Richard II (1397) to Queen Victoria. Case A: Nelson's sketch-plan of the battle of the Nile (1798) and an unfinished letter from him to Lady Hamilton on the eve of Trafalgar (1805); Wellington's list of cavalry, written just before the battle of Waterloo (1815); Last page of Gordon's diary. A section of the case contains autographs of foreign sovereigns.

In the very centre of the room is the autograph MS. written and illustrated by Lewis Carroll in 1862-63 of 'Alice's Adventures under Ground', subsequently developed and published as 'Alice's Adventures in Wonderland'.

Case T contains early English documents (10-13th cent.) and the death warrant of the Earl of Essex, Queen Elizabeth's favourite.

In wall-frames are exhibited the Bull of Leo X, conferring on Henry VIII the title of Defender of the Faith; letter from Nelson, dated H.M.S. 'Victory', 24 May 1804; Nelson's memorandum of instructions for engaging the enemy at Trafalgar; the journals of Captain Scott, the diary of Dr. E. Wilson, and the 'South Polar Times', written during the Antarctic expedition of 1910-12.

A corner room to the right of the entrance to the Oriental Library is normally devoted to the display of *Bibles*.

Middle Room of Manuscripts. Two copies of the Magna Carta; the articles of Magna Carta; the 'Lacock Abbey' Magna Carta (1225). — Codex Sinaiticus (the Bible in Greek, now lacking the first half of the Old Testament; written in A.D. 300-350, discovered by Tischendorf in the Monastery of St. Catherine on Mount Sinai in 1859, and purchased from the Russian Government in 1933. — The Codex Alexandrinus, dating from the 5th cent. and ranking with the Codex Sinaiticus and the Codex Vaticanus at Rome as one of the three oldest Greek MSS. of the Bible. — Nelson's personal log-book (last entry on 25 Oct. 1805, the eve of Trafalgar); log-book of H.M.S. Victory (1805).

On returning to the Manuscript Saloon, we keep to the left and enter the Grenville Library, which contains mainly *Illuminated MSS. of the 10-16th centuries. The 13th cent. Latin Bible from the abbey of St. Mihiel, Verdun (in Case 8), and the French MSS. bequeathed by Mrs. Henry Yates Thompson (in a separate case on the right) are especially fine. In the last case on the right are the Declaration of the Sentence

and Deposition of Queen Elizabeth, a broadside printed at Antwerp in 1588 for distribution by the troops of the Spanish Armada when they landed in England, and an autograph copy of 'Home, Sweet Home!' by the author, John Howard Payne (1829).

The Grenville Library adjoins the main entrance hall. On our right, at the W. end of the hall, are (l.) the Amaravati sculptures (S. India) and (r.) a white marble figure, 22 ft. high, of *Maitreya Buddha*, from a temple near Peking. Made in A.D. 585, it was brought to London in 1935 and was presented to the museum in 1938.

The **Library** of the British Museum, comprising several million items, is rivalled in extent by the Bibliothèque Nationale of Paris alone. A passage facing the main entrance leads to the READING ROOM, an imposing circular hall constructed by Sydney Smirke in 1854-57. The diameter of the dome (140 ft). is 1 ft. larger than that of St. Peter's in Rome. Visitors without tickets are not allowed to walk through the reading room, but they may view it from the doorway on application to the doorkeeper.

The foregoing description of the British Museum represents only a part of its vast wealth of treasures. We append some of the more famous of its other possessions, which may not yet be on view.

Of the ASSYRIAN ANTIQUITIES the sculptured slabs from the palace of Tiglath-Pilaser III (745-727 B.C.) at Nimrûd and from the palaces of Sennacherib (705-681 B.C.) and Ashur-bani-pal or Sardanapalus (668-626 B.C.) at Nineveh.

GREEK SCULPTURE from Xanthos (the Harpy Tomb and the statues of the Nereids, 6-5th cent. B.C.), from the temple of Diana at Ephesus (4th cent.), the Mausoleum at Halicarnassus (352 B.C.), and the temple of Apollo Epikourios, at Bassæ, near Philageia in Arcadia.

Further, ETHNOGRAPHICAL COLLECTIONS illustrating the weapons, tools, dress, ornaments, handicrafts, and religion of the primitive races of mankind. The Maori Collection and the antiquities from Mexico are particularly striking. Notable also are the Henderson Collection of arms and armour from China, India, and Persia; the Raffles Collection from Java; and the figure of a Bodhisattva (Chinese; c. 12th cent.).

24. National Gallery

UNDERGROUND. *Trafalgar Square*, on the Bakerloo; *Strand*, on the Northern Line. — Frequent BUSES from all parts.

ADMISSION on weekdays 10-6, Sun. 2-6; free. Closed on Christmas Eve, Christmas Day, and Good Friday. — Sticks, umbrellas, etc., must be left at the entrance; officially no provision is made for the safekeeping of overcoats or hats. — Simple but pleasant RESTAURANT in the basement (no smoking).

The **National Gallery (Pl. E 5), on the N. side of Trafalgar Square, with a façade 460 ft. long, was erected in 1832-38 by William Wilkins and has since been frequently enlarged. The columns of Carlton House (p. 91) were used for the portico.

The collection, first formed in 1824 and afterwards greatly extended, comprises paintings of all countries and schools, the property of the British nation, but apart from the works of the 18-19th cent. in the E. wing it is not representative of British art, which finds its home in the Tate Gallery. The special attraction of the National Gallery is the many-sided representation of the Italian schools of the 15-16th centuries. It also possesses several brilliant examples of the Flemish school. — The W. wing was damaged by bombs in the late war, and the reopening of ten rooms there (XIX-XXVIII) will cause some changes in the present arrangement. Our description of each room begins on the left.

Vestibule. The mosaic pavements, by *Boris Anrep*, halfway up the steps in front of us, represent 'The labours of Life' (W. side; 1928) and 'The pleasures of life' (E. side; 1929). — East Vestibule: 3474. *Mytens*, James, 3rd Marquis of Hamilton; 4931. *Zoffany*, Mrs. Oswald; 4257. *Lawrence*, Queen Charlotte; 498. *Turner*, Dido building Carthage; 1435. *Raeburn*, Colonel Bryce McMurdo.

Further steps ascend to the North Vestibule. Left, 1406. *Fra Angelico*, Annunciation. Right, 3068. *Gaudenzio Ferrari*, Annunciation.

Room I. Italian Schools. 904. *Gregorio Schiavone*, Madonna and Child; 902. *Mantegna*, Triumph of Scipio, in monochrome (1504-6); 906. *Crivelli*, Immaculate Conception (1492); 1145. *Mantegna*, Samson and Delilah; 773. *Cosimo Tura*, St. Jerome; 736. *Bonsignori*, Venetian senator (1487). — 668. *Crivelli*, Blessed Gabriele Ferretti; 285. *Francesco Morone*, Madonna and Child; 739. *Crivelli*, Annunciation (1486); 1098. *Bartolommeo Montagna*, Madonna and Child; 597. *Cossa*, St. Vincent Ferrer; 802. *Montagna*, Madonna and Child; 776. *Pisanello*, SS. Anthony and George; *Crivelli*, 724. Madonna and Child enthroned, 602. Dead Christ. 1440. *Giovanni Bellini*, Fra Teodoro da Urbino as St. Dominic; 748. *Girolamo dai Libri*, The Madonna, Infant Christ, and St. Anne; 2672. *Alvise Vivarini*, Portrait of a man (1497); 3913. *Giovanni Bellini*, Madonna and Child; 3074. *Montagna*, SS. John the Baptist, Zeno, and Catherine of Alexandria; 694. *Vincenzo Catena*, St. Jerome in his

study. — 3944. *Pier Francesco Sacchi*, St. Paul; *Gentile Bellini*, 1213. A mathematician, 3098. Adoration of the Magi, 3099. Sultan Mohammed II (1480); *Bartolommeo Vivarini*, Madonna and Child with SS. Paul and Jerome.

Room II (to the W. of Room I). **Milanese School of the 15-16th Centuries.** 1662. *Ambrogio da Predis*, An angel (a wing of No. 1093 in Room XXIX); 3940. *Baldassare Peruzzi*, Alberto Pio (1512); *Ambrogio Borgognone*, 1410. Madonna and Child, 1077A. Agony in the Garden, 1077. Madonna and Child, 1077B. Christ with the Cross; 4444. *Late Milanese School* (late 15th cent.), Madonna and Child with saints and donors; 1665. *Ambrogio de Predis* (?), Francesco Archinto; 728. *Giovanni Antonio Boltraffio*, Madonna and Child; *923. *Andrea Solario*, Portrait of a man. — 3916. *Boltraffio*, Portrait of a man; 734. *Andrea da Solario*, Giovanni Cristoforo Longono; *5752. *Ambrogio de Predis*, Portrait of a lady; *Macrino d'Alba*, 1201, 1200. Four saints; between them, 729. *Vincenzo Foppa*, Adoration of the Magi; 3930. *Giovanni Pedrini*, Salome; 1661. *Milanese School*, An angel (c. 1506); 3936. *Luini*, St. Catherine of Alexandria.

Room XXIX (air-conditioned). **Italian School of the 15th Century.** *189. *Giovanni Bellini*, Doge Leonardo Loredano (elected 1501); 1160. *Giorgione*, Adoration of the Magi; *781. School of *Verrochio*, Tobias and the Angel; 296. *Andrea da Verrochio*, Madonna and Child with angels; *1417. *Mantegna*, Agony in the Garden (1459); *726. *Giovanni Bellini*, Agony in the Garden; 1436. *Pisanello*, Vision of St. Eustace; *274. *Mantegna*, Madonna and Child between SS. John the Baptist and Mary Magdalene, splendidly preserved and notable not only for the drawing and colouring but for its spiritual significance (the Magdalene not as a repentant sinner but as a prophetess or herald of the Resurrection); *1455. *Giovanni Bellini*, Circumcision; 1418. *Antonello da Messina*, St. Jerome in his study; *Cosimo Tura*, 3070, Allegorical figure, 772. Madonna and Child enthroned; between these, 1141. *Antonello da Messina*, Self-portrait; *Giovanni Bellini*, 1233. The blood of the Redeemer, 3912. Pietà; 1166. *Antonello da Messina*, Crucifixion; 665. *Piero della Francesca*, Baptism of Christ; 3046. *Masaccio*, Madonna and Child, damaged in places, but the most important work of the great artist other than in fresco; **1093. *Leonardo da Vinci*, The Virgin of the Rocks. This masterpiece of light and shade was commissioned for the Confraternity of the Conception in Milan in 1483 and was delivered to the church of San Frances-

co Grande before 1499, but in 1506 parts were still unfinished (for example, the hand of the Infant Jesus raised to bless the infant St. John, and the hand of the angel). It was bought by Gavin Hamilton at Milan in 1785 for thirty ducats (about £15). There is an earlier version in the Louvre. The picture here was most successfully cleaned and restored in 1949. — 769. *Piero della Francesca*, St. Michael and the dragon, *908. Nativity (unfinished); *Giovanni Bellini*, *599. Madonna of the Meadow', 280. Madonna of the pomegranate'.

Room III (to the E. of Room I). **Sienese School of the 14-15th Centuries.** 1113. *Pietro Lorenzetti*, St. Sabinus before the governor; *Ugolino da Siena*, 3376. A prophet, 3377. Two apostles; 1109. *Niccolò di Buonaccorso*, Marriage of the Virgin; 168. *Francesco di Giorgio*, St. Dorothy; 5114. *Sassetta*, Birth of the Virgin; 5451-5454. Four predella panels; 1155. *Matteo di Giovanni*, Assumption ('Madonna of the Girdle'); *Duccio*, 1139. Annunciation, 1140. Christ healing the blind, 566. Madonna and Child with SS. Dominic and Catherine of Alexandria, 1330. Transfiguration; 1147. *Ambrogio Lorenzetti*, Heads of four nuns (fresco); 4757-4763. *Sassetta*, Scenes from the life of St. Francis; *Ugolino da Siena*, 1188. Betrayal of Christ, 3375. Deposition, 4191. Resurrection, 3473. SS. Bartholomew and Andrew.

Room IV (to the E. of Room III). **Italian Schools of the 14-15th Centuries.** 564. *Margaritone* (1216-93), Madonna and Child (cloth on wood); *Gentile da Fabriano*, Madonna and Child with angels; 591. *Benozzo Gozzoli*, Rape of Helen; 583. *Paolo Uccello*, Rout of San Romano, a cavalry victory of the Florentines over the Sienese (1432); 758. *Baldovinetti*, Portrait of a lady; 568. *Agnolo Gaddi*, Coronation of the Virgin; *Antonio Vivarini*, 768. SS. Peter and Jerome, 1284. SS. Francis and Mark; *Jacopo di Cione* (active 1365-98), 573. Adoration of the Shepherds, 574. Adoration of the Magi, 575. Resurrection, 569. Coronation of the Virgin, 576. The Holy Women at the Sepulchre, 577. Ascension, 578. Pentecost; 663. *Fra Angelico*, The risen Christ surrounded by angels, patriarchs, saints, and martyrs, a predella calling for careful examination.

Under the Dome, 4105. Fame, a bronze statue ascribed to *Guillaume Bertelot* (active c. 1600). *Veronese*, 1318. Unfaithfulness, 1326. Happy union, 1325. Respect (three ceiling decorations); 34. *Titian*, Venus and Adonis.

Room XI (to the E. of the Dome). **Florentine Schools of the 15-16th Centuries.** 598. *Filippino Lippi*, St. Francis in

glory; 790. *Michelangelo*, Entombment (unfinished); *1034. *Botticelli*, Nativity, painted in 1500, according to the Greek inscription by the artist. The white, green, and red of the angels are the colours of Faith, Hope, and Charity. 3493. *Raphael*, Crucifixion; 809. *Michelangelo*, Madonna and Child with St. John and angels (unfinished); *651. *Bronzino*, Venus kissing Cupid and holding the apple of discord, Folly throwing roses, a Harpy offering a piece of honeycomb, and Time about to cover all with a veil; 895. *Piero di Cosimo*, A Florentine general; 5280. *Bronzino*, Holy Family. — *Andrea del Sarto*, 17. Holy Family, 690. Portrait of a sculptor; 756. *Joos van Wassenhove*, Music; 2488. *Signorelli*, Holy Family; *Raphael*, *1171. The Ansidei Madonna, the Virgin and Child enthroned between SS. John the Baptist and Nicholas of Bari, an altarpiece painted in 1506; 168. St. Catherine of Alexandria (c. 1506-7); 755. *Joos van Wassenhove*, Rhetoric (with No. 756 two of a series of the seven liberal arts painted in 1474-78 for the ducal library at Urbino); *Raphael*, *744. Madonna and Child with St. John ('The Garvagh Raphael'), of his Roman period; 2919. Procession to Calvary, part of the predella of the Raphael altarpiece in the Metropolitan Museum of New York.

Room XVI (to the S. of the Dome). **Florentine School of the 15-16th Centuries.** 213. *Raphael*, Vision of Scipio Africanus, with Action and Contemplation personified, one of the master's earliest works; *915. *Pollaiuolo*, Martyrdom of St. Sebastian; *698. *Piero di Cosimo*, Death of Procris, daughter of the king of Athens, accidentally killed by her husband Cephalus when hunting (from Ovid); 3918, 3919. *Botticelli*, Scenes from the life of St. Zenobius, bishop of Florence (early works); 2489. *Francesco Granacci*, Portrait of a young man; — *626. *Botticelli*, Young man in a red cap; *Fra Filippo Lippi*, 666. Annunciation, 667. John the Baptist and six other saints; 928. *Pollaiuolo*, Apollo and Daphne, an exquisite little painting; *727, 3162, 3230, 4428. *Pesellino*, Holy Trinity with saints (the subordinate parts of this altarpiece were acquired at various times between 1917 and 1937); 5581. Follower of *Fra Angelico*, Madonna and Child; 1138. *Andrea del Castagno*, Crucifixion.

Room VIII (to the N. of the Dome). **Umbrian and Bolognese Schools.** 181. *Perugino*, Madonna and Child; 3929. *Girolamo Genga* (?), Coriolanus with Volumnia and Veturia (a fresco, comp. p. 222); *Francesco Francia*, *179. Madonna and Child with St. Anne, 180. Pietà (lunette of No. 179); *288. *Perugino*,

Madonna adoring the Child, between Michael (l.) and Raphael and Tobias (r.), part of a large altarpiece commissioned in 1496 for the Certosa at Pavia; 2118. *Francesco da Rimini*, Madonna and Child. — 751. *Giovanni Santi* (Raphael's father), Madonna and Child; 910. *Signorelli*, Triumph of Chastity, 1847. Coronation of the Virgin, with SS. Sebastian, Christina, Jerome, and Nicholas of Bari; *Pinturicchio*, 911. Return of Odysseus, 703. Madonna and Child. [Nos. 3929, 910, and 911 are frescoes painted for a palace in Siena.]

Room X (to the E. of the Dome, reached through Room XI). Venetian School of the 16-17th Centuries. 697. *Moroni*, The tailor; 3948. *Titian*, Mother and child; *294. *Veronese*, The family of Darius before Alexander, a large painting formerly in the Pisani palace, the principal figures being of the Pisani family; 3939. *Palma Vecchio*, Flora; 742. *Moroni*, A lawyer; 4256. *Lorenzo Lotto*, Lucrezia; 1022. *Moroni*, Italian nobleman. — 1041. *Veronese*, St. Helena: Vision of the Cross; 1450. *Sebastiano del Piombo*, Holy Family; 224. School of *Titian*, The tribute money; 16. *Tintoretto*, St. George and the dragon; 931. *Veronese*, The Magdalen laying aside her jewels; *1313. *Tintoretto*, The origin of the Milky Way (Jupiter putting the infant Hercules to Juno's breast); 1047. *Lorenzo Lotto*, Family group; 268. *Veronese*, Adoration of the Magi (1573); *Titian*, 4. Holy Family, *35. Bacchus and Ariadne: Ariadne, abandoned by Theseus on the isle of Naxos, is surprised by Bacchus and his troop of satyrs and bacchantes (fine landscape, with the constellation of Ariadne; finished c. 1530); 635. Madonna and Child with SS. John and Catherine (c. 1530); 234. *Vincenzo Catena*, Warrior adoring the Infant Christ; *4004. *Tintoretto*, Vincenzo Morosini; 3092. *Giovanni Savoldo*, St. Jerome. — 299. *Moretto*, Count Sciarra Martinengo Cesaresco (on his cap, a Greek inscription 'I long for Giulia', explaining his sentimental expression); 1031. *Savoldo*, Mary Magdalene approaching the Sepulchre; *Titian*, 5385. Caterina Cornaro, *1944. Portrait of a man, **4452. 'The Cornaro Titian', a group of Venetian noblemen (members of the Vendramin family) in adoration; 636. *Palma Vecchio*, Portrait of a poet; 270. *Titian*, Christ and the Magdalene ('Noli me tangere'; c. 1514).

Room VII. Rubens and Van Dyck. 193. *Guido Reni*, Lot and his daughters leaving Sodom; 3215. *Jakob Jordaens*, Holy Family, a thoroughly profane rendering; 172. *Caravaggio*, Christ at Emmaus; 164. *Jakob Jordaens*, Holy Family with

St. John; *Sir Anthony van Dyck* (1599-1641; assistant to Rubens), The Balbi children (on loan), 49. Portrait of an artist; *853. *Rubens* and *Van Dyck*, The triumph of Silenus (c. 1620). — 50. *Van Dyck*, Emperor Theodosius refused admission into the Church by St. Ambrose; *Sir Peter Paul Rubens* (1577-1640), the fountain-head and inspiration of the Flemish school in the first half of the 17th cent.: 37. St. Bavo, *46. Peace and War, 4815. The watering-place; 3011. *Van Dyck*, Lady and child; *Rubens*, 2924. Landscape with shepherd, 279. The horrors of war; 950. *David Teniers* the younger, The conversation. — *Rubens*, 278. The triumph of Julius Cæsar, 2968. Thomas, Earl of Arundel, art patron, 157. Landscape at sunset, *66. Château de Steen, the painter's country seat (1636), 852. Susanna Fourment (sister of his second wife; c. 1625), known inaccurately as the 'Chapeau de Paille', *38. Rape of the Sabines (1635); *52. *Van Dyck*, Cornelius van der Geest (c. 1620), close to Rubens' manner (only the head is by Van Dyck; the remainder, now hidden by a wide frame, was discovered in 1950 to be a forgery); *Rubens*, 194. Judgment of Paris, *187. Apotheosis of the Duke of Buckingham; *Van Dyck*, 1172. Charles I on horseback, 4889. Virgin and Child adored by the Abbé Scaglia, Lady Rich (on loan), *2127. Marchese Giovanni Battista Cattaneo; 59. *Rubens*, The brazen serpent; *Van Dyck*, 2144. Marchesa Cattaneo, 3605. George and Francis Villiers; 741. *Italian Artist* (17th cent.), A dead soldier; 2923. *Annibale Carracci*, Pietà; 196. *Guido Reni*, Susannah and the elders.

Room VI. Dutch School of the 17th Century. 5847. *Ter Borch*, Officer dictating a dispatch; 965. *Van de Cappelle*, River scene; 1001. *J. van Huysum*, Flower piece; 797. *Cuyp*, Portrait of a man; 831. *Hobbema*, Ruins of Brederode Castle (1667); *Frans Hals*, 1251. Portrait of a man (1633), *1021. Portrait of a woman; between these, 961. *Cuyp*, 'The large Dort' (cattle and figures, with Dordrecht in the background); 2529. *Hals*, Lady with a fan. — 962. *Cuyp*, Cattle and figures; 4691. *B. van der Helst*, Portrait of a man; *2571. *Hobbema*, Path through the wood; 53. *Cuyp*, Landscape with figures, evening; 2537. *A. van der Neer*, Landscape; 1937. *B. van der Helst*, Lady in black; 4164. *H. Terbruggen*, Jacob and Laban; 1451. *Gerrit Berckheyde*, Church of St. Bavo, Haarlem. — 871. *W. van de Velde*, Coast scene; 4562. *J. J. Treck*, Pewter, china, and glass; 2531. *P. Saenredam*, Church of St. Bavo, Haarlem; *P. de Hooch*, Courtyards of Dutch houses (No. 835 and one on loan);

between these, *990. *J. van Ruisdael*, Landscape; *836. *P. Koninck*, View in Holland; 834. *P. de Hooch*, Dutch interior; *830. *Hobbema*, The avenue at Middelharnis (1689); 794. *P. de Hooch*, Courtyard of a Dutch house. — *Vermeer*, *1383. Lady standing at the virginals, *2568. Lady seated at the virginals; between them, 967. *J. van de Cappelle*, Shipping; 2552. *School of Delft*, Refusing the glass; 1053. *De Witte*, Church interior; 3682. After *De Witte*, Fish market; *Terborch*, 864. Guitar lesson, *1399. Portrait of a gentleman; between, 966. *J. van de Cappelle*, River scene.

Room V (to the S. of Room VI). **Small Dutch Paintings of the 17th Century.** 3881. *P. de Hooch*, Interior of a stable; 2580. *J. van Goyen*, River scene; 1346. *H. Avercamp*, Winter scene; 969. *A. van der Neer*, Frozen river; 2578. *J. van Goyen*, Windmill; 2558. *Jan Steen*, Grace before meat; 1420. *G. Berckheyde*, A view in Haarlem; 2579. *J. van Goyen*, Ice scene; 1344. *S. van Ruisdael*, Landscape; 882. *P. Wouwerman*, Landscape; 5846. Ascribed to *S. van Ruisdael*, River scene; 2590. *G. Metsu*, Woman seated at a window; 866. *J. van der Heyden*, Street in Cologne; 1863. *Berckheyde*, Town Hall, Haarlem; 2584. *P. Codde*, Lady with mirror; 896. *Terborch*, Peace of Munster (1648). — 839. *Metsu*, Music lesson; *Gonzales Coques*, 1116. Touch, 114. Sight; between, 1421. *Jan Steen*, Terrace scene with figures; *2589. *F. van Mieris*, Young astrologer; 838. *Metsu*, Duet; 824. *Cuyp*, Ubbergen Castle and Lake; 2533. *Jan Wynants*, A sandy lane; 1390. *J. van Ruisdael*, The shore at Scheveningen; 869. *A. van de Velde*, Frost scene; 880. *P. Wouwerman*, Selling fish on the seashore; 848. *I. van Ostade*, Frost scene; *Jan Steen*, 5637. The broken eggs, 2559. Oyster feast, 2560. Skittle players, 856. The music master; 849. *P. Potter*, Landscape with cattle.

Mond Room (to the N. of Room VI). **Rembrandt** (Rembrandt Harmensz van Ryn, 1606-69; settled at Amsterdam in 1631) and the **Dutch School of the 17th Century.** *Carel Fabritius*, 4042. Man in a fur cap and cuirass (1654), 3714. A view in Delft; *43. *Rembrandt*, Deposition; 679. *Ferdinand Bol*, Astronomer?; 4189. *Rembrandt* and *Gerard Dou* (Rembrandt's pupil), Tobit and his wife (c. 1631); 207. *Nicolas Maes* (pupil of Rembrandt), The idle servant; *Rembrandt*, 672. Self-portrait (1640), 2539. Man with a cap (c. 1600; ascribed), 51. Portrait of a Jew (c. 1650), 237. Portrait of a woman (1666), *243. Old man as St. Paul (1659), 190. A Rabbi (1657?), 1674.

Jacob Jacobsz Trip, 221. Self-portrait, 54. Woman bathing (1654), 4930. Saskia as Flora, 47. Adoration of the Shepherds (1646), 45. The woman taken in adultery (1644), 1675, 5282. Margaretha Trip (the second portrait dating from 1661), 850. Philips Lucasz of Middelburg (1635); 4385. *Hercules Seghers*, Mountain landscape; School of *Rembrandt*, 757. Christ blessing little children, 72. Landscape with Tobias and the Angel; *775. *Rembrandt*, Françoise van Wasserhoven? (1634); *N. Maes*, 1277. Portrait of a man, 1247. Card players; between, *Rembrandt*, *1400. Christ before Pilate, 3214. The philosopher; 5656. *F. Bol*, Young lady with a fan.

Duveen Room (reached from R. VI). **Flemish and German Schools of the 14-16th Centuries.** *774. *Dirk Bouts*, Virgin and Child enthroned; *Robert Campin*, *653A, *653B. Portraits of a man and woman, *2609. Virgin and Child with a fire-screen (c. 1430-35); *Hans Memling* (worked mostly in Bruges; 1430/35-94), *686. Virgin and Child enthroned in a garden, 747. SS. John the Baptist and Lawrence, *2594. Duke of Cleves, *Triptych, on loan from the Chatsworth Estates Company: Virgin and Child with angels, SS. Catherine and Barbara, Sir John Donne and his wife Elizabeth as donors; on the wings, SS. John the Baptist and Evangelist; *Roger van der Weyden*, 1433. Portrait of a lady, *654. The Magdalene reading; 709. Ascribed to *Memling*, Virgin and Child; 3379. *Master of St. Ursula Legend*, Virgin and Child with angels; 783. *Flemish School* (15th cent.), Exhumation of St. Hubert; *946. *Jan de Mabuse*, Portrait of a man. In the centre of the room, *4451. *French School* (late 14th cent.), Richard II presented to the Virgin and Child by SS. John the Baptist, Edward the Confessor, and Edmund king and martyr; on the reverse, the arms of Richard II and his badge ('The Wilton Diptych'; perhaps commemorating the king's coronation in 1377). Left of the entrance, 713. *Jan Prevost*, Virgin and Child; *2602. *Netherlandish School* (15th cent.), Young man; *Jan van Eyck* (head of the Netherlandish school; 1385?-1441), *290. Portrait of Timothy (1432), **186. Giovanni Arnolfini and his wife Jeanne de Chenany. The back view of the figures is seen in a mirror on the wall; above is the inscription "Johannes de Eyck fuit hic, 1434". This perfectly preserved work is considered the masterpiece of early Flemish portrait painting. 2593. *Petrus Christus*, Portrait of a man; *222. *Jan van Eyck*, Man in a turban (signed and dated 1433, with the motto "als ikh kan",

i.e. "as I can, but not as I would"); 1078. *Gerard David* (1464?-1523; of Dutch origin, working in Bruges after 1484), Deposition; 696. *Petrus Christus*, Portrait of Marco Barbarigo; *Gerard David*, *1432. Marriage of St. Catherine, *1079. Adoration of the Magi; between, *Petrus Christus*, Portrait of Edward Grimston (on loan); 4081. *Geertgen tot Sint Jans*, Nativity; *Dirk Bouts*, 943. Portrait of a man, *664. Entombment, *2595. Virgin and Child; *656. *Mabuse*, Man with a rosary; opposite, 5769. *Netherlandish School* (16th cent.), Grotesque portrait.

2nd Bay. 4826. *Joachim de Patenier* (Antwerp), St. Jerome in a landscape; 1298. School of *Patenier*, River landscape; 5594. *Portuguese School*, Mystic marriage of St. Catherine; 1939. Style of *Marmion*, Virgin and Child; *1045. *David*, Canon with his patron saints, commissioned in 1501 by Bernardino de Salviatis, canon of St. Donatian, Bruges; 4786. *Master Paulus* (Spanish, c. 1500), Virgin and Child with saints; *Quinten Massys* (Antwerp; 1466-1530), Virgin and Child with SS. Catherine and Barbara; *Master of St. Giles* (Franco-Flemish-school), 4681. Mass of St. Giles, 1419. Legend of St. Giles (both c. 1500); 4092. *Master of Moulins* (c. 1480-1520), Meeting of Joachim and Anna. — 1302. *Simon Marmion* (French School, 1425?-1489?), St. Bertin borne to heaven; 3556. *Pieter Brueghel* ('Old' or 'Peasant' Brueghel, 1525-69), Adoration of the Magi, in the master's realistic manner, approaching a travesty; 3067. *David*, Christ nailed to the Cross; *Mabuse*, *2790. Adoration of the Magi, the painter's masterpiece, executed before his visit to Italy in 1508, 1689. Man and wife; *944. *Marinus van Reymerswael* (Antwerp; 1497-1567), Two bankers; 2211. *Mabuse*, Jacqueline de Bourgogne; 4744. *Hieronymus Bosch*, Christ crowned with thorns; 3604. *Lucas van Leyden*, Man aged thirty-eight.

3rd Bay. **German School of the 14-16th Centuries.** 5786. *Michael Pacher*, Madonna and Child (painted between 1475 and 1485); opposite, 687. *Master Wilhelm* (of Cologne; d. before 1378), 'The Sancta Veronica'; 706. *Master of the Life of the Virgin* (fl. 1463-80), Presentation in the Temple; 707. *Master of the Altar of St. Bartholomew* (c. 1485-1510), SS. Peter and Dorothy; 722. *German School* (15th cent.), Portrait of a lady; 5592. *Dürer*, Virgin and Child; *Hans Baldung Grien* (Swabian school; 1480-1545), 245. Portrait of a senator, 1427. Pietà; *1938. *Dürer*, The painter's father (1497); *Master of Werden*, 250-253. Conversion and Mass of St. Hubert, with

eight saints; between, 291. *Lucas Cranach* the elder, Portrait of a young lady; *Hans Holbein* the younger, *1314. The ambassadors, painted in 1533 at Bridewell Palace (p. 119), prosaic in conception but painted with marvellous care. Left, Jean de Dinteville, Lord of Polisy, aged twenty-nine; right, George de Selve, Bishop of Lavaur, wearing a doctor's cap and gown, aged twenty-five; on a stand, astronomical and mathematical instruments; in the foreground, the anamorphosis or distorted representation of a human skull; 3922. *Dürer*, Jealousy; 254-261. *Master of Liesborn*, Annunciation, Presentation in the Temple, Adoration of the Magi, Head of Christ on the Cross, and twelve saints (parts of an altarpiece); 3662. *German School* (c. 1410), Holy Trinity.

Room XXXII. **Spanish School of the 16-18th Centuries.** 1148. *Velazquez*, Christ at the column, Vision of St. Bridget of Sweden (on loan), Immaculate Conception; 3476. *El Greco* (Domenico Theotocopoulos of Candia, 1545-1614; an imitator of Tintoretto in Venice, but after c. 1575 working in Spain; a forerunner of post-Impressionism), Agony in the Garden; 5931. *Murillo*, Christ at the pool of Bethesda; 1457. *El Greco*, Christ driving the traders from the Temple; *Velazquez*, St. John on the island of Patmos; *Goya* (1746-1828), 1471. Picnic, 1951. Dr. Peral, 1472. The bewitched (a scene from a play); 1930. *Zurbaran*, A lady as St. Margaret; 74. *Murillo*, Spanish peasant boy; 1473. *Goya*, Doña Isabel Cobos de Porcel (1806); 1286. *Murillo*, Boy drinking; *Velazquez*, *2057. Venus and Cupid, the 'Rokeby Venus', 745, 1129. Philip IV (bust and full-length), 1375. Christ at the house of Martha; 235. *Ribera* (?), Dead Christ; 1122. *El Greco*, Luigi Cornaro (?); 5655. *Zurbaran*, St. Francis.

Returning towards the main entrance, we pass through the East Vestibule (l.) and Rooms XVII, XV, and XIV.

Room XII. **French School of the 16-17th Centuries.** *Nicolas Poussin* (1594-1665; founder of the French classical school, working mostly in Rome), 65. Cephalus and Aurora, 5472. Annunciation, 62. Baccanalian revel, 5763. Landscape with snake, 5597. Adoration of the Golden Calf, 39. Nursing of Bacchus. *Claude Lorrain* (1600-82; founder of modern landscape-painting, working in Rome): 1018. Aeneas at Delos, 30. Seaport with the embarkation of St. Ursula, 6. David at the cave of Adullam, 14. Seaport on a summer evening, inscribed (at the bottom of the steps) "La reine de Saba va trouver

Salamon", 5. Seaport at sunset, 2. Landscape with Cephalus and Procris, 12. Sabine landscape, with the inscription (on a tree-stump) "Mariage avec Rebeca". — 1449. *Philippe de Champaigne* (1602-74), Cardinal Richelieu.

French School of the 18-19th Centuries. Room XIII contains a still-life by *Courbet*, a nude ('La Source') by *Renoir*, and a landscape by *Pissarro*. — Room XIV. *4078. *Chardin*, House of cards; 101-104. *Lancret*. The four ages of man; 2897. *Watteau*, La gamme d'amour; *4077. *Chardin*, The lesson; 2081. *Unknown Artist* (16-17th cent.), Lulli and the musicians of the French court; 5118. *Maurice-Quentin de la Tour*, Henry Dawkins; 4253. *F.-H. Drouais*, Joseph de Rigaud (1758); 3588. *J. B. Perronneau*, Girl with a cat; 3883. *N. de Largillière*, Princess Rákóczi; 5871. *Vigée le Brun*, Mlle Broughiart; *Boucher*, 1090. Pan and Syrinx, 4080. Le billet doux; 2620. *Fragonard*, The happy mother; *Greuze*, Portrait of a young woman. — *Nattier*, Manon Baletti; 4097. *Louis Tocqué*, Man in a flowered vest; *Nattier*, Man in armour; *2625. *Corot*, The bent tree; *Ingres*, *3291. M. de Norvins, 4821. Madame Moitessier seated; 3422. *Puvis de Chavannes*, Summer; *Corot*, The Palace of the Popes, Avignon; *Ingres*, 3293. Head of Pindar, 3292. Angelica saved by Ruggiero, 3252. Ferdinand Philippe, Duc d'Orléans; *Lancret*, 5867. Le Matin, 5868. Le Midi, 5869. L'Après-Dîner, 5870. La Soirée; *Tocqué*, Mlle de Coislin, 3964. Young French gentleman.

Room XV. **French School of the 19th Century.** 4927. *T. Géricault*, Horse frightened by lightning; 1258. Imitator of *Chardin*, Still-life; 3242. *Courbet*, Snow storm; 2632. *Diaz de la Peña*, The storm; 2622. *C.-F. Daubigny*, River bank; 4121. *E. Degas*, Miss Lola at the Cirque Fernando; *Edouard Manet* (1832-83; the pioneer of Impressionism), 3260. La Musique aux Tuileries, 3259. Mlle Eva Gonzalès; 3247. *Degas*, La plage; 4179. *Pissarro*, Côte des Bœufs; 3862. *Van Gogh*, The yellow chair; 3262. *Claude Monet*, Vétheuil; 3268. *Renoir*, Les parapluies. On either side of the door, *Pissarro*, 5833. L'anse des pilotes, Le Havre, 4119. Boulevard des Italiens: effet de nuit; 3294A, 3294B. *Manet*, Two portions of an Execution of the Emperor Maximilian of Mexico; between them, *4843. *Alfred Sisley*, 'Les petits prés au printemps'; *Degas*, 3860. Jeunes Spartiates, 4865. The toilet; 4182. *Courbet*, L'orage; 3286. *Delacroix*, Baron Schwiter.

Room XVII. British School of the 18th Century. *Hogarth* (p. 242), 1162. *The shrimp-girl, *113-118. Marriage à la Mode, a series of six pictures completed in 1744, illustrating the tragedy of worldly materialism. *Reynolds* (p. 243): *79. The Graces decorating Hymen, a decorative portrait-group of the daughters of Sir William Montgomery (1773), 754. Two gentlemen (1778), 681. Captain Orme (1756), 1259. Countess of Albemarle, 2077. Lady Cockburn and her children (1773), 5750. Sir Watkin Williams-Wynn and his mother, 111. Lord Heathfield (1787). *Gainsborough* (p. 243): *683. Mrs. Siddons, 684. Ralph Schomberg, 1811, *3812. The painter's daughters, 5638. Mary Gainsborough, *925. Cornard Wood, Suffolk, 1482. The painter's daughter Margaret. 3678. *Zoffany*, Family group; 3529. *George Stubbs*, Lady and gentleman in a phaeton.

Room XVIII. British School of the 18-19th Centuries. *J. M. W. Turner* (p. 244), 538. Rain, steam, and speed, 534. San Benedetto. *Richard Wilson* (p. 244), 4874. The Thames near Twickenham; 5842. Hounslow Heath; 497. *Turner*, Crossing the brook (1815); 2646. *Wilson*, Italian coast scene; *Turner*, 2681. Walton Reach; 5845. *Gains*, Gypsies; *John Constable* (p. 244), *2656. The sea off Brighton, 2649. Stoke-by-Nayland; 2664. *R. P. Bonington*, Scene in Normandy; 479. *Turner*, Landscape with the sun rising in a mist; *Bonington*, On the French coast; *Constable*, 2657. Windmill, 1246. House at Hampstead, *130. Cornfield, 4237. Branch Hill Pond, Hampstead Heath, *1207. The hay wain; 5596. *Wilson*, 5596. Llyn-y-Cau, Cader Idris; 2674. *John Crome* (p. 243), The Poringland oak.

The National Gallery possesses also the following notable works: 3914. *Fra Bartolommeo* (1472-1517), Adoration of the Infant Christ, representing the Florentine school at its zenith; 298. *Ambrogio Borgognone* (1455?-1523), Marriage of the two St. Catherines; 275. Ascribed to *Botticelli*, Madonna suckling the Child, a circular panel-painting enjoying a vast popularity; 1126. Ascribed to *Botticini* (1446-97), Altarpiece of the Assumption; *Correggio* (1494-1534): 23. Madonna of the basket ('Vierge au panier'); 15. Ecce Homo; 10. Mercury instructing Cupid in the presence of Venus; 629. *Costa*, Madonna and Child with saints, in five compartments (1505); 671. *Garofalo* (1481-1559), Madonna and Child with SS. Francis, Anthony, William, and Clara (1517); 293. *Filippino Lippi* (1457-1504),

Madonna and Child with SS. Jerome and Dominic; 18. *Luini*, Christ and the doctors; 777. *Morando*, Madonna and Child with St. John the Baptist and an angel; 625. *Moretto da Brescia*, Glorification of St. Bernardino of Siena; 1075. *Perugino*, Madonna and Child with SS. Jerome and Francis; 1. *Sebastiano del Piombo*, Raising of Lazarus; 297. *Girolamo Romanino*, Nativity with saints (1525); 1128. *Luca Signorelli*, Circumcision. *2475. *Holbein*, Christina of Denmark, Duchess of Milan, at the age of twenty. — *689. *Crome*, Mousehold Heath, his masterpiece; 1666. *Millais*, Gladstone; *Turner*, 479. The sun rising through vapour (1807), 492. Frosty morning (1813), 508. Ulysses deriding Polyphemus (1829), *524. The 'Fighting Temeraire' (1839); 4756. *Hogarth*, The Graham children.

25. National Portrait Gallery

UNDERGROUND. *Trafalgar Square*, on the Bakerloo; *Leicester Square*, on the Piccadilly and Northern Lines. — Frequent BUSES from all parts. ADMISSION Mon.-Fri. 10-5, Sat. 10-6, Sun. 2-6; free. Closed on Good Friday, Christmas Eve, and Christmas Day. There are no lavatories.

The ***National Portrait Gallery** (Pl. E 5), adjoining the National Gallery on the N.E., with its entrance in St. Martin's Place, was built mainly in 1890-96; the W. wing was added, through the generosity of Lord Duveen, in 1933. The collection, founded in 1856, contains portraits (including sculptures) of persons eminent in British history from the 16th to the 20th century.

The chronological sequence begins on the top floor, to which we take the lift.

TOP FLOOR

ROOM 7, straight ahead. 16th century. Left, *William Tyndale* (d. 1536), translator of the Bible. — *Archbishop Warham* (1450?-1532), attributed to Holbein; *Henry VIII*, after Holbein; *Cardinal Wolsey; Henry VII; Edward VI*, after Holbein; *Anne Boleyn; Thomas Cromwell, Earl of Essex*, from Holbein's studio. — *Mary I; Archbishop Cranmer.* — *Margaret Douglas, Countess of Lennox* (1515-78, niece of Henry VIII); *Mary Queen of Scots*, by P. Oudry. — *Sir Thomas More*, his family and descendants, painted c. 1593; the left-hand portion is based on the drawing made by Holbein in 1527. — *Queen Elizabeth*, two portraits, the larger one of 1592; *Sir Francis*

Walsingham, Sir Henry Lee, Lord Burghley (by Gheeraerts?), *Sir Philip Sidney, Sir Richard Grenville,* and *Sir Walter Raleigh.* — In the second doorway on the left is an engraving of *Sir Francis Drake,* and in the third doorway an engraved portrait of *Shakespeare* prefixed to the first folio.

Room 8. 17th century. Right, *James I* (by Mytens), flanked by *Inigo Jones, Ben Jonson,* and *John Donne.* Opposite, the *Duke of Buckingham,* by G. Honthorst. On either side of the door, *Charles I* (by Mytens) and *Henrietta Maria* (by Honthorst ?). Left wall: *The Somerset House Conference* (1604). Right wall: the *Children of Charles I,* flanked by *Archbishop Laud* and the *Earl of Strafford; Elizabeth of Bohemia* (Charles I's sister), by Honthorst. At the end of the room, *Oliver Cromwell* (by Robert Walker) and his son-in-law *Henry Ireton* (by Walker ?). On the left, *Prince Rupert; Charles I,* by Van Dyck. Opposite, *Lord Francis Bacon.*

Room 9. Intellectuals. *John Locke; Sir Christopher Wren,* by Kneller; *Samuel Butler,* by Gerard Soest; *Sir William Temple,* by Lely; *John Dryden,* by Kneller; *Samuel Pepys,* by J. Hayls; *John Bunyan,* by T. Sadler; *Thomas Hobbes,* by J. M. Wright; *Izaak Walton,* by J. Huysmans.

Room 10. Late 17th century. *Earl of Clarendon* and the five members of the Cabal (including the 1st Duke of Lauderdale, p. 278), by Huysmans. On either side of the entrance door, *Charles II,* by J. M. Wright, and *Catherine of Braganza,* by Dirk Stoop. At the opposite end, *William III* and *Mary II.* Left wall, *James II.* — *James, Duke of Monmouth.*

Room 11. *Judge Jeffreys; Sir George Rooke,* captor of Gibraltar; *John Law,* the financier. — From this point onwards the statesmen are shown separately from the artists and scientists. We return to Room 7.

Room 6. *Queen Anne, George I, George II* and *Queen Caroline, George III, Sir Robert Walpole, William Pitt* the elder, *Admiral Lord Anson, The Young Pretender,* his brother *Cardinal York,* and the *Duke of Cumberland,* victor at Culloden (1746).

Room 5. Statesmen of the late 18th century. *William Pitt* the younger, by Hoppner; *John Glynn, John Wilkes,* and *John Horne Tooke,* by R. Houston; *Charles James Fox; George Washington* (after Gilbert Stuart); *Lord North; Benjamin Franklin,* after J. S. Duplessis; *Thomas Clarkson* and *Ramsay,* pioneers in the abolition of slavery.

Room 4. Men of action. *Lord Clive*, by Nathaniel Dance; *Sir Stamford Raffles*, founder of Singapore; *Warren Hastings; Admirals Howe, Nelson* (by L. F. Abbott), *Keppel*, and *Hood* (by Abbott).

In Room 3 and on the landing are busts of *Earl Ligonier* and *Alexander Pope*, by Roubiliac; *Sir Robert Walpole* and *John Churchill, 1st Duke of Marlborough*, victor at Blenheim, by Rysbrack; *Charles James Fox*, by Nollekens.

Room 12. Three large groups: *House of Commons in 1793, House of Commons in 1833*, and *Queen Caroline before the House of Lords in 1820. George IV*, by Lawrence; the *Duchess of Kent*, by Winterhalter; *William IV; Duke of York* (1763-1827), by Wilkie.

Room 13. Generals of the Peninsula War and Waterloo: *Sir John Moore*, by Lawrence. Statesmen of the early 19th century: *William Wilberforce*, by Lawrence (unfinished).

Room 14. Empire builders, explorers, churchmen, and social and political reformers. *Warren Hastings*, by Lawrence; *James Martineau*, by Watts; *F. D. Maurice; Octavia Hill*, by Sargent; *Dean Milman*, by Watts; *Cardinal Newman; Edward Carpenter*, by Roger Fry; *Henry Fawcett* and his wife, by Ford Madox Brown; *David Livingstone; Sir Robert Peel*, by John Linnell; *Lord Macaulay; Sir John Franklin; Admiral Lord Lyons*, by Watts; *John Arthur Douglas, 2nd Baron Bloomfield*, by Lawrence.

Room 15. *Queen Victoria; Edward VII; John Stuart Mill*, by Watts; *Viscount Stratford de Redcliffe*, by Watts; *W. E. Gladstone*, by Millais; *Disraeli*, by Millais; *General Booth; 3rd Marquess of Salisbury*, by Millais; *Marquess Curzon; Some Statesmen of the War of 1914-18*, by Sir James Guthrie; *Lord Haldane*, by P. A. de Laszlo; *1st Earl Cromer*, by Sargent; *H. H. Asquith*, by Cluysenaar; *John Burns; Joseph Chamberlain; 5th Marquess of Lansdowne*, by De Laszlo; *Duke of Devonshire*, by Herkomer; *Richard Cobden; Gladstone* (by Watts); *John Bright; Tennyson, Lord Roberts, 7th Earl of Shaftesbury*, and *George Wentworth Dilke*, all by Watts. Marble bust, by H. Garland, of *Queen Alexandra*. — We make our way back to the landing outside Room 12, where there is a bust of *Ramsay Macdonald* by Epstein.

First Floor

On descending to the first floor by the stairs next to Room 12, we turn to the left.

Room 24. Busts of **Hogarth* and **Colley Cibber*, actor and dramatist, by Roubiliac; of *Carlyle*, by Boehm; and of *G. K. Chesterton*, by Maria Petrie. In the adjoining corridor, life-mask of *Keats* (by B. R. Haydon), busts of *Roubiliac* (by himself), *James Wyatt* (by J. C. F. Rossi), *Sir Walter Scott* (by Chantrey), and *Elgar* (by P. Hedley). Portraits of scientists.

Room 25. *Samuel Richardson*, *Swift*, *Isaac Watts*, *Cowper* (by L. F. Abbott), *Sir Richard Arkwright*, *Handel*, *Alexander Pope*, *Hogarth* (self-portrait), *John Wesley* (by N. Hone), and **Laurence Sterne*.

Room 26. By Reynolds: *James MacArdell* (the first to make known the work of Reynolds), a self-portrait, *Dr. Johnson*, and *Boswell*. Also, *Nollekens*, by L. F. Abbott; *Robert Adam; Allan Ramsay*, self-portrait; *John Opie*, self-portrait; *Bartolozzi*, *Cipriani*, and *Carlini*, by J. F. Rigaud; *James Northcote*, self-portrait; **Romney*, self-portrait; *Sheridan; Mrs. Siddons; Oliver Goldsmith; John Hunter;* and *Captain Cook*.

Room 27. Writers of the late 18th and early 19th centuries. *Emily Brontë*, by her brother Patrick Branwell Brontë; *Sir John Soane*, by J. Jackson; *George Chinnery* (1774-1852), by himself; *J. H. Mortimer* (1741-79; by himself); *Thomas Sandby*, by William Beechey; *Charles Lamb*, by William Hazlitt; *Wordsworth*, by B. R. Haydon; *Lord Byron*, by T. Phillips; *Sir Walter Scott*, by William Allan; *Shelley*, by Amelia Curran; *Dickens*, by Maclise. — At the entrance to Room 28, bust of *William Blake*, by J. Deville.

Room 28. *W. R. Sickert* (by Steer) and *F. W. Steer* (by Sickert); small seated statue of *Disraeli* by Lord Ronald Sutherland Gower; *Millais*, by Watts; *Robert* and *Elizabeth Barrett Browning*, two portraits by Gordigiani; *Sir Arthur Sullivan*, by Millais; *Rossetti*, by Watts; *Tennyson*, by Samuel Lawrence; **Darwin*, by Collier; *Matthew Arnold*, by Watts; *R. L. Stevenson*, a sketch by W. B. Richmond; **Gertrude Jekyll*, by Sir W. Nicholson; *Huxley*, by Collier; *George Meredith*, by Watts; *Kipling*, by Sir Philip Burne-Jones; *William Morris*, by Watts; *Sir William Gilbert*, by Frank Holl; *W. P. Frith*, by himself; *Sir Richard Burton*, by Leighton; *Henry James*, by Sargent; *G. F. Watts*, an unfinished self-portrait; *Earl of Crawford and Balcarres*, by James Gunn; *Sir Henry Irving*, by J. Bastien-Lepage; *Swinburne*, by Watts; *Ellen Terry*, by Watts; *Thomas Hardy*, by William Strang. — We turn back through Rooms 27-24.

Room 18. *The Anti-Slavery Convention*, by B. R. Haydon; bust of *Sir Thomas Lawrence*, by E. H. Baily. Musicians and actors. Right wall, *Colonel Frederick Gustavus Burnaby* (1842-1885), by J. G. Tissot; *Sir Charles Hallé*, by Watts.

Cross-Gallery 19. Patrons of art. *Private View at the Royal Academy* (1888). *Ruskin*, by Sir George Richmond. — Room 22, opposite. Religious leaders of the 19th century. *Manning*, by Watts; *Newman*, by Richmond; *Charles Kingsley*, by Lowes Dickinson; *Pusey*, by Richmond.

Room 17. Left wall: artists. *Whistler*, caricature by Leslie Ward ('Spy'); *Henry Tonks*, self-portrait; *A. A. McEvoy*, by Augustus John; *Aubrey Beardsley*, by Sickert. — Opposite wall: writers. *Conrad*, by Walter Tittle; *Colonel Lawrence*, by Augustus John; *W. H. Henley*, by Rodin; *Yeats*, by John; *Rupert Brooke; Lewis Carroll*, by Harry Furniss; *Keats*, by his friend Charles Brown.

Room 16. Recent acquisitions. **G. K. Chesterton*, *Maurice Baring*, and *Hilaire Belloc*, by James Gunn (on loan). Busts of *Yeats* and *Rufus Isaacs* by Kathleen Scott. *Ellen Terry*, by Cyril Roberts; *Wordsworth*, by Haydon; **Oscar Wilde*, a caricature by Carlo Pellegrini ('Ape'). Bust of *Sir Johnston Forbes-Robertson*, by Emil Fuchs. — We descend the stairs, past a portrait of *Dr. W. G. Grace*.

On the Royal Landing are portraits of *Queen Victoria*, *Prince Albert*, *Edward VII*, *Queen Alexandra*, *George V* and *Queen Mary* with their two eldest children (by Sir John Lavery), and *George VI* and *Queen Elizabeth* with their two daughters ('Conversation piece at the Royal Lodge, Windsor', by James Gunn).

Room 29 contains the portraits, by Kneller, of the members of the *Kit-Cat Club*, which lasted from 1700 to 1720 and included Addison, Steele, Kneller, Vanbrugh, Congreve, and Sir Robert Walpole.

Ground Floor

Busts of *R. L. Stevenson*, *Gordon*, and *Wolseley*. *Wordsworth*, by Pickersgill; *Captain Robert F. Scott*, by D. A. Wehrschmidt; and *Kitchener*, by Herkomer. Two large group portraits, *Naval* and *Military Commanders of 1914-18*, by Sir Arthur S. Cope and J. S. Sargent respectively. *Admiral Fisher*, by Herkomer; *Sir J. W. Alcock*, by A. McEvoy.

26. Wallace Collection

UNDERGROUND. The nearest station is *Bond Street*, ¼ M. to the S., on the Central Line. *Baker Street*, on the Metropolitan and Bakerloo Lines, is within ½ M. to the N. — The nearest streets served by BUSES are Oxford St. (alight at Selfridge's), Wigmore St., and Baker St. (S. end).

ADMISSION, free, on weekdays 10-5, Sun. 2-5; closed on Christmas Eve, Christmas Day, and Good Friday.

Hertford House (Pl. C 3), on the N. side of Manchester Square, was originally Manchester House, built in 1776-88 by the Duke of Manchester, and later the residence of the Marquises of Hertford. It is said to be the original of Gaunt House in Thackeray's 'Vanity Fair'. The bulk of the famous Hertford Collection was acquired by the 4th marquis (1800-70), who spent most of his life as a recluse in Paris, and was bequeathed by him to his natural son, Sir Richard Wallace (1818-90), who added the Renaissance objects, the arms and armour, and a number of the pictures. The **Wallace Collection, valued in 1890 at £3,500,000, was bequeathed to the nation by Lady Wallace (d. 1897), and in 1900 the house and its contents were opened to the public.

The pictures (778 in number) include an admirable series of Dutch paintings and a few choice canvases of the Italian, Spanish, and British schools; but its special importance is due to the collection of French art of the 18th and early 19th centuries. There are also a fine series of miniatures and French sculptures of the 17-18th centuries. Furniture, chiefly of the periods of Louis XIV, XV, and XVI, by *Boulle*, *Riesener*, and *J. B. Oudry*, is distributed through the rooms; also clocks (by *Gouthière* and others), candelabra, mantelpiece garnitures, bronzes, and ornamental bric-a-brac of every kind. The armoury, though collected more with a view to illustrate the art of the armourer than the art of war, is the finest in England. Finally, the Sèvres porcelain, Italian majolica, enamels, ivories, and French snuff-boxes will repay attention.

The NATIONAL ART-COLLECTIONS FUND, founded in 1903, has its headquarters here. Membership is useful for those desiring to inspect private art-collections in town or country.

Ground Floor. INNER HALL. Left, 23, 24. Marble busts of Charles I by *L. F. Roubiliac*, and of Caroline, wife of George II, by *J. M. Rysbrack*. Above, 16. *Van Dyck*, Isabella Waerbeke, wife of the painter Paulus de Vos. Right, 559. *Sir Thomas Lawrence*, George IV (1822). — We turn to the right.

ROOM I and II. Paintings: left, 558. *Lawrence*, Countess of Blessington (1822); 563. Hoppner, George IV as Prince of Wales; 41. *Lawrence*, Portrait of a lady; *Le Moine*, 392. Time revealing Truth, 417. Perseus and Andromeda; 122. *Nicolas de Largillière*, Louis XIV and his family; above, 451. *Carle van Loo*, The Grand Turk giving a concert to his mistress;

384. *Greuze*, Innocence. Above, 39. *Lawrence*, Miss Siddons. — By the windows, *David Wilkie*, 357. The sportsman refreshing (1824), 352. The Scottish toilet (1823). Bronzes attributed to *J. A. Houdon*: 217. 'Le Baiser donné', 218. 'Le Baiser rendu'. The central cases contain Chinese céladon porcelain with French mounts; objects in rock-crystal and other precious materials; and Sèvres porcelain.

Room III. Paintings: left, 26. *Frans Pourbus* the elder, A gentleman; 541 *Bartolomeo Veneto* (?), Portrait; 536. *Ferrarese School*, Annunciation. — 527. *Crivelli*, St. Roch; 528. *Memling*, St. Michael; 529. *Flemish School*, Emperor Charles V; 532. *Franco-Flemish School*, The Earl of Hertford (?); 555. *Bronzino*, Eleonora di Toledo, Grand Duchess of Tuscany; 548. *Flemish School*, Virgin and Child. — Sculptures: *154. *Germain Pilon*, Bronze bust of Charles IX; *7. Marble head of Christ by *Pietro Torrigiano*, identical in design and modelling with the terra-cotta head in the Record Office (p. 127). Alabaster reliefs: 13. Frederic II of Denmark (1591); 3. Resurrection (English; 15th cent.). The chimney-piece of Istrian marble (No. 6; Italian; late 15th or early 16th cent.) is flanked by a pair of Corinthian columns of malachite surmounted by the lion of St. Mark (No. 7; Russian; mid-19th cent.). Wall-cases contain Italian majolica (note, in Case 1, No. 47. Women bathing), Hispano-Moresque ware (in Case 1), and 'sgraffiato' or incised ware (Case 2). Middle case: * 279. Tabernacle carved in box-wood (Flemish; c. 1500); Salt-cellar of silver-gilt, with Limoges enamels by *Pénicaud II* and *François Limousin*. Third case: *273. Boxwood statuette of Hercules, by *Francesco da Sant' Agata* of Padua (1520); 283. Boxwood cross with minute carvings (Greek; 17-18th cent.); below, illuminations from MSS.

Room IV. Paintings: left, 127. *P. de Champaigne*, An échevin of Paris; 530. After *E. Clouet*, Queen Mary Stuart; 533. *English School* (16th cent.), Portrait of a boy. — 129. *P. de Champaigne*, Adoration of the Shepherds; 130. *Hyacinthe Rigaud*, Cardinal Fleury. 163, 164. *J. Derbais*, Busts of the Grand Condé and Marshal Turenne (1695); 60. *C. A. Coysevox*, Terracotta bust of Charles Le Brun. Wall-cases: Palissy ware, German stoneware; *Limoges enamels (250. Twenty-four plaques, copied from the 'Small Passion' of Albrecht Dürer). First desk-case: *498. 'Bell of St. Mura', an Irish bronze bell of the 7th cent., with decorations of the 9th and 11th cent.; 499. 'Horn of St. Hubert', with decorations of the 14th, 15th, and

16th cent.; on top, 568. Leather shoes with sharp points ('chaussures à poulaine'); 584. Tobacco-pouch and pipes, traditionally the property of Sir Walter Raleigh. Second desk-case: portraits in coloured wax (16-18th cent.); 508. 'Collier du Roi de l'arc', the captain's collar of a Dutch confraternity of archers, with plaques bearing dates ranging from 1419 to 1826 (Netherlandish; 2nd half of 15th cent.). In the passage to the corridor: 119. *P. de Champaigne*, Marriage of the Virgin.

Corridor. Paintings by *Horace Vernet*, *P. P. Prud'hon*, *Paul Delaroche*, and *C. J. Vernet* (135. Rocky coast with shipping in a storm). — We pass through Room VII.

*Armoury. Room VIII. *Oriental Arms and Armour.* On the walls are paintings of Oriental subjects: *A. G. Decamps*, 345. Torture by the hooks (1837), 305. The watering-place.

Rooms VII, VI, and V accommodate the *European Arms and Armour*, arranged approximately in chronological order. Room VII. On a French Gothic dresser of the late 15th or early 16th cent. is a Gothic crown (No. 43; 1565). In a separate case (2): *74. Pig-faced bascinet (French; c. 1400). Case 3: German and Italian salades (open helmets) and armets (15th to 16th cent.); 78. Tilting helmet (English; c. 1515). Case 4: Parade casques (16th cent.); *108. Burgenet in the shape of a grotesque mask (Milanese; c. 1530); 'cinquedeas' (15-16th cent.); 117. Falchion with the arms of Cosimo de Medici. By the window: *327. Armour for the joust (Augsburg; c. 1520).

Room VI. Wall-case 9b: *483. Embossed and damascened half-suit of Duke Alfonso II of Ferrara (d. 1597). Wall-case 9: Russet and gold armour of Sir Thomas Sackville (1575). Case 12: *632. Oval shield, representing Scipio receiving the keys of Carthage and surmounted by the monogram of Diane de Poitiers (Italian; c. 1550). Case 13: 666, 668. Sword and gauntlet of Henry, Prince of Wales (c. 1610-12); 669. Dagger of Henri IV (1598). In the centre, *620. Gothic suit of equestrian armour (late 15th cent.).

Room V. In the centre, *851. Equestrian suit in black and gold (1532), ascribed to Elector Joseph of Bavaria and taken from the arsenal at Munich by Napoleon.

Founders' Room (reached from Rooms VIII or IX). *Reynolds*, 561. Duke of Queensberry ('Old Q'), 31. Lady Elizabeth Seymour-Conway, 33. Countess of Lincoln. Busts of the Marquis of Hertford, Sir Richard Wallace, Lady Wallace, and Sir John Murray Scott (Sir Richard's secretary).

Room IX is hung with Venetian views of the school of *Canaletto* and his pupil *Guardi;* also, 560. *Allan Ramsay*, George III; 501. School of *Canaletto*, Northumberland House. — In the passage between Rooms IX and X are water-colours by *R. P. Bonington* and *J. M. W. Turner*.

Room X. Paintings: left, 538. Ascribed to *Vincenzo Foppa*, Boy reading (fresco, much repaired, from the Medici Bank in Milan); 646. *Sassoferrato*, Mystic marriage of St. Catherine; 19. *Venetian School* (Titian?), Venus disarming Cupid; 8. *Luini*, Virgin and Child (an early work); 534. *Flemish or English School*, Robert Dudley, Earl of Leicester (156?); 535. *Hans Eworth* (or Jan Euwouts), Portrait of an English nobleman; *1. *Cima da Conegliano*, St. Catherine of Alexandria. In the central case, N. Italian and Florentine terracottas (Nos. 54, 55; 15-16th cent.).

Room XI. Paintings by *Vernet* and other French artists of the 19th century. Two glass-cases contain *Miniatures: facing the entrance, 203. *Hans Holbein*, Self-portrait; 81. Oliver Cromwell, after *Samuel Cooper;* on the other side of the case, 28. *Boucher* (?), Marquise de Pompadour. Another case contains miniatures of Napoleon and his family.

First Floor. We now regain the inner hall and ascend the Grand Staircase, which has a *Balustrade of forged iron and gilt bronze in the Louis XIV style, from the Bibliothèque Nationale in Paris. Marble busts of Louis XIV, by *Coyzevox*, and of Mme Victoire, daughter of Louis XV, and Mme de Sérilly (p. 265), by *Houdon*. The walls are hung with large compositions by *Boucher:* 484. Rape of Europa; 485, 486. Rising and Setting of the Sun; 487. Mercury confiding the infant Bacchus to the Nymphs; 445, 447. Shepherdesses with sporting Loves (Spring and Autumn); 489, 482. Summer and Autumn pastorals. — We turn left.

Room XII has further Venetian views by *Canaletto* and *Guardi*, also (*165) a bronze bust of Louis XIV by *Coyzevox*. The 'Londonderry Cabinet' (l.) and (No. 12; r.) the cabinet by *Cressent* contain Sèvres porcelain (in the second show-case: 27. Cup with a portrait of Benjamin Franklin).

Room XIII. *Rembrandt*, Portrait of the artist in a cap (c. 1634), 229. Ideal landscape (c. 1640-45), 203. The good Samaritan, 777. Etching of the same subject, 201. Portrait of a boy (1633). Works by *G. Camphuysen* (No. 132), *M. J. Mierevelt* (No. 66), *P. Potter* (Nos. 189, 219, 252), *Cornelis de Vos*

(Nos. 18, 22), *A. van der Neer* (Nos. 217, 159), *J. A. Backer* (No. 89), and *G. Dou* (No. 170).

Room XIV. Dutch paintings of the 17th century, by *E. de Witte* (No. 254), *G. Metsu* (*251, 240, 234, 242), *D. Teniers* the younger (210, 227), *C. Netscher* (214, 212, 237), *Gerard Terburg* or *Terborch* (235, 236), *Jan Steen* (154, 158, 150, 209), *Esaias Boursse* (166), *Jan van der Heyden* (225, 230), *Adriaen van Ostade* (202), *Nicolas Maes* (224, 239), *Eglon van der Neer* (243), *P. Neefs* the elder (152).

Room XV contains marine paintings by *Willem* and *Adriaen van de Velde* and Dutch landscapes of the 17th cent., by *A. Cuyp* (No. 172, *51, 54), *J. van Ruisdael* (197, 247, 156), *Hobbema* (*99, 60, 164, 95). Also, 207, 149. *J. van Huysum*, Fruit and flowers; 17. *I. van Ostade*, Market place.

Room XVI contains the gems of the picture gallery. Left: 139. *Gaspard Poussin*, Falls of Tivoli; 92. *Gonzales Coques* (landscape by *Frans Wouters*?), Family group; 48. *Reynolds*, St. John in the wilderness; 85. *Van Dyck*, The artist as the shepherd Paris; above, 34. *Murillo*, Adoration of the Shepherds; 32. *Reynolds*, Mrs. Richard Hoare with her son Richard; 416. *Watteau*, Halt during the chase; **38. *Reynolds*, Nelly O'Brien (mistress of Lord Bolingbroke; 1763); 11. *Titian*, Perseus and Andromeda (of the master's late period, c. 1560); 44. *Gainsborough*, Miss Haverfield; 391. *Watteau*, Fête in a park; 71. *Rubens*, The crucified Saviour; *6. *Velazquez*, Don Baltasar Carlos in the riding school; 30. *Rubens*, Isabella Brant, the artist's first wife; above, 46. *Murillo*, Joseph and his brethren; 531. *Pieter Pourbus*, Allegorical love-feast; 12. *Velazquez*, Don Baltasar Carlos in infancy. — 520-524. Sketches by *Rubens;* *82. *Rembrandt*, Jean Pellicorne with his son, an example of the master's early stiff manner of painting commissioned portraits; 81. *Rubens*, Holy Family with SS. Elizabeth and John the Baptist; 120. *Jordaens*, The riches of autumn (still life by *Snyders*); 93. *Rubens*, Christ's charge to St. Peter (from Ste-Gudule at Brussels); *90. *Rembrandt*, Wife and daughter of Jean Pellicorne (comp. above); 519. *Rubens*, Adoration of the Magi (sketch); 138. *Cuyp*, River scene with view of Dordrecht; 40. *Reynolds*, The strawberry girl; 53. *Van Dyck*, Italian nobleman; 23. *P. de Hoogh*, Woman peeling apples; **63. *Rubens*, The 'Rainbow' landscape; 27. *De Hoogh*, Interior with woman and boy; *79 *Van Dyck*, Wife of Philippe le Roy (see p. 240); 29. *Rembrandt*, The artist's son Titus; 50. *Ruisdael*,

Rocky landscape; 36. *Reynolds*, Miss Bowles ('Love me, love my dog'); **42. *Gainsborough*, 'Perdita' Robinson (mistress of George IV; 1781); 47. *Reynolds*, Mrs. Braddyll (1788-89, one of his last works); 75. *Hobbema*, Stormy landscape; *88. *Velazquez*, Lady with a fan; *94. *Van Dyck*, Philippe le Roy, Seigneur de Ravels; *84; *Frans Hals*, The laughing cavalier (1624); **86. *Rembrandt*, The unmerciful servant, or (wrongly) The centurion Cornelius; 37. *Romney*, 'Perdita' Robinson; *Reynolds*, 35. Mrs. Carnac, 43. Mrs. Nesbitt with a dove; 111. *Jan Steen*, Christening feast; 100. *J. B. del Mazo*, Infanta Maria Margarita Maria; 58. *Murillo*, Holy Family and St. John the Baptist; 108. *Nicolas Poussin*, A dance to the music of Time; 134. *Philippe de Champaigne*, Annunciation; 114. *Claude Lorrain*, Italian landscape; 68. *Murillo*, Annunciation; 15. *A. Cano*, Vision of St. John the Evangelist. — The best pieces of furniture are: *66. Bureau by *Riesener*, made for King Stanislaus of Poland, similar in style to the famous 'Bureau du Roi' in the Louvre (modern copy at the other end of the room, No. 68); (l.) *58. Commode with bronze mounts by *Caffieri:* *57. Commode by *Charles Cressent* (1685-1768).

Room XVII. French and British paintings of the 19th century. Left: 282. *Delacroix*, Execution of the Doge Marino Faliero (1826); 280. *Horace Vernet*, Arab tale-teller (1833); 347. *Prud'hon*, Venus and Adonis (1810); 340. *Couture*, Roman feast; 325. *Meissonier*, An artist showing his work; 274. *J. L. Géricault*, Cavalry skirmish; 281. *Corot*, Macbeth and the witches; *283. *Rousseau*, Glade in the forest of Fontainebleau. Two glass-cases contain *Snuffboxes and *Sweetmeat boxes, chiefly French; *25. Sofa ('Les Fables de La Fontaine'; chairs in Room XII); 31. Sofa ('Les Chasses'; chairs in Room X).

The remaining rooms contain a charming series of fêtes champêtres, conversations galantes, pastoral scenes, etc., by 17-18th cent. French artists.

Room XIX. Paintings by *Boucher:* 438. Venus and Mars surprised by Vulcan, 444. Judgment of Paris, 429. Visit of Venus to Vulcan, 432. Cupid a captive, 390. The modiste, 446. Jove, in the shape of Diana, surprises Callisto, 418. Marquise de Pompadour. 442. *Greuze*, The broken mirror. Over the mantelpiece: *430. *Fragonard*, The swing ('Les hazards heureux de l'escarpolette'). By the windows: 5, 7. Candelabra by *Gouthière;* Sèvres porcelain; 16. Sideboard by *René Dubois*, known as the marriage coffer of Marie Antoinette.

Room XX. British painters of the 18-19th cent., especially *R. P. Bonington:* 375. Piazza San Marco at Venice; 45. *Reynolds*, 'Perdita' Robinson; 574. *George Morland*, Visit to the boarding school. Furniture: 15, 17, 44. Cartonnier, writing table, and inkstand in green lacquer, by *J. Dubois*, believed to have been made for Catherine II of Russia (according to tradition, the Peace of Tilsit was signed on this table in 1807).

In the passage leading to Room XXI are water-colours by *Bonington* and a wall-case of turquoise-blue Sèvres porcelain.

Room XXI. Between the windows: 456. *Nattier*, The bath (Mlle de Clermont). *403. *Greuze*, Sophie Arnould, the actress; 453. *Nattier*, Comtesse de Tillières; above, 465. *Lancret*, Italian comedians by a fountain; 461. *Nattier*, Mlle de Châteaurenaud; 449. *Mme Vigée-Lebrun*, The boy in red (Comte d'Espagnac). On the table, 51. Inkstand said to have been presented to Pope Pius VII by Napoleon.

Room XXII. *Watteau*, 381. Gilles and his family, 389. The Champs Elysées; 452. *J. B. Pater*, Camp scene; 393. *Lancret*, Mlle Camargo dancing; 379. *Fragonard*, Gardens of the Villa d'Este at Tivoli; 387. *Watteau*, Harlequin and Columbine. 32. Marble vase by *Clodion*. Over the mantelpiece: *441. *Greuze*, Votive offering to Cupid; *Watteau*, *439. Lady at her toilet, 410. Music party. By the windows are two cases of Sèvres porcelain, including 40-47. Toilet service believed to have been used by Louis XVI. In the glass-case on the table, 23, 13. Silver hand-mirror (by *Bernardo Cennini* of Florence) and bénitier which belonged to Marie Antoinette; 104. Charles II's despatch-box. The polygonal glass-case contains French miniatures, mostly of the Restoration period.

27. Tate Gallery

Underground. *Victoria* (1 M. from the Tate Gallery), *Westminste* (¾ M.), and *St. James's Park* (¾ M.), on the District. — Buses. No. 88 from Oxford Circus and Piccadilly Circus, passes the door; Nos. 2 and 36 from Victoria, pass within 2-3 min. walk of the Gallery.

Admission on weekdays 10-6, Sun. 2-6; free; closed on Christmas Eve, Christmas Day, and Good Friday. — The Restaurant in the basement is decorated with mural paintings by *Rex Whistler* ('The pursuit of rare meats'; 1927).

The ***Tate Gallery**, in Millbank, on the N. bank of the Thames, between Vauxhall Bridge and Lambeth Bridge (Pl. E F 7), was built and presented to the nation by Sir Henry Tate

(1819-99), the sugar refiner. The building, designed by Sidney R. J. Smith in a free classical style, was opened in 1897. It was extended in 1910 by the addition of the Turner wing, presented by Sir Joseph Duveen (1843-1908), the art-dealer, in 1926 by a wing presented by Sir Joseph Duveen jun. (afterwards Lord Duveen) to house the collection of modern foreign art and the collections of works by Sargent, and finally, in 1937, by the imposing Sculpture Gallery, also presented by Lord Duveen. The Tate Gallery was damaged by bombs in 1940-41, the scars still being visible, especially on the N. wall.

In front of the N. wing is a statue of Sir John Millais (1829-96), by *Sir Thomas Brock* (1905).

The gallery comprises British works of art (paintings and sculptures) from c. 1600 onwards, foreign paintings from c. 1825 onwards, and modern sculpture.—The British paintings are on our left, as we enter, the modern foreign paintings on our right, and the sculptures straight ahead.

Passing through the Vestibule, where there is a bust of Sir Henry Tate, by Brock, we enter the domed Central Hall. Just outside it is a painting by *Gainsborough* (2928. Mrs. Graham as a housemaid). In the Central Hall itself are four bronze statues: 4238. *Epstein*, Visitation; 4576. *Aristide Maillol*, Woman with a necklace; *J. Havard Thomas* (1854-1921), Cassandra, 2763. Lycidas. — Reynolds and Gainsborough are commemorated by marble statues, in the small rotunda beyond, by *J. F. Foley* (1818-74; No. 1770) and *Brock* (2074). — In the passage round the Central Hall (l. to r.): 5023. *Reynolds*, Admiral Sir Robert Brice Kingsmill; *Benjamin West*, 5264, 5265. Sir Thomas and Lady Beauchamp-Proctor; 2943. *Romney*, Mrs. Robert Trotter; 3880. *Raeburn*, Henry Dundas, Viscount Melville; 678. *Gainsborough*, Abel Moysey. —In this passage, to the W. of the Central Hall, is the entrance to Room I.

The W. wing (Rooms I-XV and Room XVII) is given over to British Paintings of the 17-20th Centuries.

Room I. 17-18th Centuries. The middle of the 18th cent. saw a great revival of art in England, and it was especially in portraiture and landscape that the painters of this period excelled. *William Hogarth* (the first great national English painter; 1697-1764): *1464. Calais Gate (recalling the artist's arrest for sketching at Calais in 1748); 675. Mary Hogarth; 5359. The Staymaker; 2437. Scene from the 'Beggar's Opera', an early work, with portraits of contemporary actors (John Gay's portrait is carved on the frame); 2736. Bishop Hoadley

(1741); 1161. Lavinia Fenton as Polly Peachum in the 'Beggar's Opera'. *Cornelius Johnson* or *Janssen* (1593-1664): Three portraits (Nos. 5927, 1320, 1321). *Francis Cotes* (1725-70): No. 1943. *John Wootton* (c. 1682-1765): 4679. Members of the Beaufort Hunt (1744). *Sir Godfrey Kneller* (1646-1723): Nos. 273, 3272. *Sir Peter Lely* (1618-80): No. 1016. *Joseph Highmore* (1692-1780; pupil of Kneller): 4107. Gentleman in murrey-brown velvet (1747); 5684. Mr. Oldham and his guests; 3573, 3576. Illustrations to Richardson's 'Pamela'. *George Stubbs* (1724-1806; a great anatomist and painter of horses): No. 1452. *George Romney* (1734-1802; a fashionable portrait-painter), 1906. Mr. Morland of Capplethwaite (1763).

Room II is devoted to **William Blake** (1757-1827), artist, poet, and mystic. From youth he was subject to visions, which he sought to express in poetry and design. At the entrance: 3006. The spiritual form of Nelson guiding Leviathan; 3551. The bard (from Gray). 3351-3370. Illustrations to Dante's 'Divina Commedia'. 'The Circle of the Life of Man' was discovered in 1949. — The mosaic pavement, by *Boris Anrep* (1923), illustrates Blake's Marriage of Heaven and Hell. — At the entrance to Room III are two small paintings by *Samuel Palmer* (1805-81; a friend of Blake's): 5805. A hilly scene, 3697. Coming from evening church.

Room III. 18th Century. 5834. *John Opie* (1761-1807), The peasant's family. *Sir Joshua Reynolds* (1723-92; the first president of the Royal Academy): *5798, *5799. Francis and Susannah Beckford; 886. Admiral Keppel (1780), a good example of this artist's power to depict the English ruling, fighting, and sporting class; 892. Robinetta, 1924. Mrs. Hartley and child. *John Crome* (1768-1821), known as 'Old Crome', a weaver's son, founder of the Norwich school: *1037. Slate quarries. *James Ward* (1769-1859), a representative of the Romantic movement: 1043. Gordale Scar, Yorkshire. *George Morland* (1763-1804): 5796. Morning (Higglers preparing for market); 2056. Fortune teller. *Thomas Gainsborough* (1727-1788), Reynolds's rival as a portrait-painter. 'The White Lady' (on loan); *760. A parish clerk; *308. Musidora bathing her feet, a rare example of the master's treatment of the nude; *109. The watering place; *310. Landscape at sunset. Also three portraits, including one of himself, and another landscape (Gipsy encampment at sunset). *John Singleton Copley* (born at Boston, U.S.A.; 1737-1815), Mrs. Michael Gill (on loan).

Richard Wilson (1714-82): landscapes (Nos. 301-303 Italian; also Nos. 1290 and 2989) and a portrait (No. 3727). Portraits by *Opie* (No. 1408), *Romney* (*1651. Mrs. Mark Currie; 2290. William Pitt the younger), *Gilbert Stuart* (born at Narragansett, Rhode Island; 1755-1828; portrait of George Washington, on loan), and the German-born *Johann Zoffany* (1733-1810; Nos. 4434, 6005).

Room IV. 18-19th Centuries. In the early 19th century landscape painting was at its zenith. The genre-painting initiated by Hogarth now showed a tendency to become sentimental and literary. *John Sell Cotman* (1782-1842; Nos. 3572, 3632) was a distinguished member of the Norwich school of landscapists. *Sir David Wilkie* (the great Scottish genre-painter; 1785-1841) is represented by Nos. 328, 921 and 122 ('A village festival'). *James Ward* (1769-1859; a representative of the Romantic movement): *1158. Harlech Castle; 1175. Regent's Park. *Charles Robert Leslie* (1794-1859): 613. Uncle Toby and Widow Wadman in the sentry-box, a humorous incident from 'Tristram Shandy'; also Nos. 1804, 1805. *B. R. Haydon* (1786-1846): 682. Punch, or May Day; 5644. Chairing the member. Nos. 4844, 2665, 2666, and 2668 are landscapes by *David Cox* (1783-1859), whose favourite ground was N. Wales. *William Etty* (1787-1849): Hero and Leander, 5305. Nude. Also, 733. *Copley*, Death of Major Peirson at St. Helier, Jersey, 6 Jan. 1841; *Morland*: Nos. 1030, 1497, and 2639. Outside the alehouse door, a genre picture recalling the Dutch tradition; *Crome*, 5791. View on the Maas, *1504. Near Hingham, Norfolk; 725. *Joseph Wright*, An experiment with the air-pump.

Room V. 19th century. **John Constable** (1776-1837), son of an Essex miller, spent his early days on the banks of the Stour. His work was greatly appreciated in France and was a source of inspiration to the Barbizon school. 1274. The glebe farm, 2658, 1237, 1813, 2659. Views of Hampstead, 2650. Yarmouth Jetty, 2660. Dell in Helmingham Park (a late work painted with the palette knife), 1065. Cornfield (a vivid sketch with vibrating spots of colour juxtaposed), *5957. Marine Parade and Old Chain Pier, Brighton (c. 1827; purchased in 1950 for £15,000), 2661. Dedham Mill. 1816. The river Stour near Flatford Mill. 1244. The bridge at Gillingham, Dorset, 1276. Harwich.

Rooms VI-X contain the work of **Joseph Mallord William Turner** (1775-1851) and afford an excellent opportunity of

studying the development of this pioneer of Impressionism. Son of a London barber, he passed his childhood in the purlieus of Covent Garden and on the barges and wharves of the Thames.

Room VI. In his early works, painted before 1809, Turner set himself to rival the great masters whom he admired. *477. The goddess of Discord in the garden of the Hesperides (1806), inspired by Gaspard Poussin. 476. The shipwreck (1805), and 496. Bligh Sand, near Sheerness (1809), belong to the magnificent series of seascapes painted in rivalry with Van de Velde. In the series that follows we find him looking to Claude for guidance and interested in the problems of chiaroscuro: 495. Appulia in search of Appulus (Ovid's 'Metamorphoses'; 1814). Unconscious of his shortcomings, he proudly asked for two of his pictures to be hung next to Claude's in the National Gallery. After his first journey to Italy he proceeded to develop on his own lines. Like the Impressionists he searched for colour in every part of his pictures, in shadow as well as in light. He reached his goal about the year 1828, 511 (N. wall), View of Orvieto (1830). — Other fine examples of Turner's art in this room are: 502. Richmond Hill on the Prince Regent's birthday (1819); 483. London from Greenwich (1809 ?); *2064. The old Chain Pier, Brighton (1830); 2065. A ship aground (1831); 472. Calais Pier (exhibited in 1803); 460. Buttermere Lake (1798); and 461. Morning in the Coniston Fells. 'Fishermen at sea off the Needles' (N. wall) was the artist's first oil-painting, exhibited in 1795.

Room VII. *Turner:* 559. Petworth Park (1829), 3550. Music party, Petworth (c. 1830), 558. Fire at sea (c. 1834), 1992. The Thames from above Waterloo Bridge (c. 1840), 1990. Sunrise with sea monster (c. 1845), 4662. Yacht approaching the coast (c. 1845). In 1981. Norham Castle: sunrise, he set himself the impossible task of painting the very source of light.

Rooms VIII and IX contain studies and sketches by *Turner*. 532. Light and Colour (Goethe's theory): The morning after the Deluge.

Room X, with a portrait of Sir Joseph Duveen by *Emil Fuchs*, contains a representative collection of Turner's watercolours. The bulk of them (19,000 in all) are kept in the British Museum.

Room XI. The Pre-Raphaelite Brotherhood, formed in 1848 by Holman Hunt, Millais, and Rossetti. *Dante Gabriel Rossetti* (1828-82) was the poet of the movement, deriving his impressions from Dante and old English ballads. 1210. Ecce

Ancilla Domini; *1279. Beata Beatrix, painted in memory of his wife's death and illustrating the Vita Nuova; 3054. Monna Vanna, a sumptuous interpretation of the artist's ideal mistress of love; *3053. The beloved. *William Holman Hunt* (1827-1910): 5665. Strayed sheep; *3447. Claudio and Isabella ('Measure for Measure'). *Sir John Everett Millais* (1829-96): 3584. Christ in the house of his parents ('The carpenter's shop'), painted when the artist was twenty; 1657. The order of release; 1506. Ophelia. — 1685. *Henry Wallis* (a follower of Millais; 1830-1916), Death of Chatterton. — *Sir Edward Burne-Jones* (1833-98) began his artistic career as a student at Oxford when he joined Rossetti and William Morris in decorating the Oxford Union. 4005. The golden stairs; 3454. King Cophetua (unfinished), the first version of No. *1771. King Cophetua and the beggar maid; 4390. Clerk Saunders; 4743. Adoration of the Magi (triptych). — 1394. *Ford Madox Brown* (1821-93), Christ washing Peter's feet; *Arthur Hughes* (1832-1915), 4604. Eve of St. Agnes, 2476. April love, his masterpiece; *William Dyce* (1806-64), 1407. Pegwell Bay, 1426. St. John leading the Virgin Mary from the tomb; 4999. *William Morris*, La belle Iseult.

Room XII. Late 19th century. Paintings by *George Frederic Watts* (1817-1904), who held that "the end of art must be the exposition of some weighty principle of spiritual significance". 1640. Hope, touching the last string of her lyre; 1561. Self-portrait; 1585. Psyche; 1643, 1644. Eve tempted, Eve repentant. 615. *Frith*, Derby Day (1858). *1586. *Sir Edward Poynter*, P.R.A. (1836-1919), A visit to Æsculapius, a masterpiece of academic art. *Millais*, Mrs. Bischoffsheim, 1509. The North-West Passage; 1520. *Sir W. Q. Orchardson*, The first cloud; 1501. *Alphonse Legros*, 'Femmes en prière'.

Room XIV. Works by **John Singer Sargent** (1856-1925), the brilliant American portrait-painter, trained in Paris and a student of Velazquez. He exercised a dominating influence on British art. *3705-3713. A series of vivid portraits of the Wertheimer family, bequeathed to the nation by Asher Wertheimer (d. 1918), the Jewish art-dealer. Painted between 1898 and 1904, they display the master's brilliant brushwork and great gift of characterization. Also, *4787. Vernon Lee; The 10th Earl of Wemyss (on loan); 4180. The Misses Hunter; 4783. The brook; 3044. Lord Ribblesdale; 4791. Mont Blanc; 4469. Mrs. Charles Hunter; *5052. Sir Philip Sassoon; 4102. Study for the portrait of Mme Gautreau (in the Metropolitan Museum of

New York); Miss Priestley; The mountains of Moab (on loan); 5246, 5247. General Sir Ian and Lady Hamilton; 5066. W. Graham Robertson; 2053. Ellen Terry as Lady Macbeth. — From Room XIV stairs descend to Rooms XXVII-XXX, XXXIV, and XXXV, where English Water-Colours and Drawings from the late 18th cent. to the present day are on view. They include *Cartoons by *Max Beerbohm* caricaturing the Pre-Raphaelites. The staircase and corridors are hung with recent British paintings.

Room XIII. *James Abbott McNeill Whistler* (the great tone artist, born at Lowell, Mass.; 1834-1903): 6422. Miss Cicely Alexander; *1959. Old Battersea Bridge; 5065. Valparaiso: crepuscule in flesh colour and green; Three figures, pink and grey, 1867-68. 3181. *Sickert*, George Moore; 4422. *Steer*, Mrs. Cyprian Williams and children (1890); 2940. *Orpen*, The mirror. Works by *Tonks*, *A. McEvoy*, *Charles Conder*, and *Walter Greaves* (*3643. Hammersmith Bridge on boat-race day, painted before the artist was twenty).

We return through Rooms X, IX, VIII, VI, and V.

Room XV. 19-20th Centuries. Bronze busts by *Epstein:* Mrs. Godfrey Phillips (No. 4418), and 'Kathleen'. *Augustus John*: *4093. Mme Suggia; 3171. The smiling woman; 5259. Portrait of an old lady; 5929. Matthew Smith; *Portrait of W. B. Yeats. *Gwen John* (1876-1939): 5366. Self-portrait. *Duncan Grant*: 5765. James Strachey. *Harold Gilman* (1878-1919): 5317. Mrs. Mounter at the breakfast table. *Mark Gertler:* *The artist's mother. *Sickert*: *4651. The front at Hove; 5093. Venice; *5288. The little tea-party; 5313. L'armoire à glace. *P. Wilson Steer* (1860-1942): *3803. Mrs. Raynes; 3884. Painswick Beacon. *Ethel Walker*: 3685. Miss Buchanan; 4669. Miss Jean Werner Laurie. *Orpen*: *4400. Dame Madge Kendal.

Room XVII and the staircase and corridor below. Bronze heads of Lytton Strachey (4616) by *Stephen Tomlin*, of Ernest Bevin (5689) by *Epstein*, and of a girl (*4437) by *Frank Dobson*, whose Cubist tendency is shown in his brass head of Osbert Sitwell (on loan). Other bronzes here are the bust of a girl (3187) by *Epstein*, and a torso (4975) by *Leon Underwood*. Paintings by *Rodrigo Moynihan* (5714. Private Clarke, A.T.S.), *John Piper* (5748. Seaton Delaval), *Mark Gertler* (5311. The servant girl), *Edward Burra* (5167. Mexican Church), *Stanley Spencer* (5148. Daphne), *Leonard Appelbee* (5151. King Crab, 1938), *Henry Lamb* (5630. Death of a peasant), *L. S. Lowry* (5003.

Dwellings), *Wyndham Lewis* (5042. Ezra Pound; 5437. Edith Sitwell), *John Nash* (The moat), *Tristram Hillier* (5447. La route des Alpes; 5567. Harness), *Charles Sims* (5348. Sands at Dymchurch), *John Armstrong, Ben Nicholson, Eric Ravilious,* and *Graham Sutherland.*

Sculpture Hall. The set of eight Flemish tapestries (mid or later 16th cent.; on loan) represent the Triumph of the Virtues. In the 1st Bay, towards the main entrance, are sculptures by *Rodin, J. Havard Thomas* (4202. Thyrsis), *Ivan Mestrovic,* and *Maillol* (*4415. Torso of the monument to Blanqui).

Central, domed bay: sculptures by *Eric Gill* (1882-1940; 4808. Prospero and Ariel; *5388. Mankind, an over-lifesize headless and footless nude female figure in a kneeling position), *J. B. Carpeaux* (busts), *Rodin* (5034. Bronze bust of Lord Howard de Walden), *John M. Swan, Frank Dobson* (Susannah), *Despiau,* and *Renoir* (5933).

3rd Bay. Sculptures by *Rodin* (George Wyndham, and several other works), *A. J. Dalou, Arnold Machin* (St. John; Spring), *Frank Dobson, G. Havard Thomas* (1893-1933), *Eric Gill,* whose exquisite craftmanship is here displayed by a carved stele (on loan), *Lord Leighton* (1830-96), whose admiration for the Italian Renaissance is shown in 1752. The sluggard, and 1754 (opposite), Athlete struggling with a python, *Sir Hamo Thornycroft* (1850-1925; *1751, Teucer), *Mestrovic* (Head of the artist), *William McMillan* (4602. Birth of Venus), *Frano Krsinic* (4537. Study of a girl), *Derwent Wood* (1871-1926; 3451. Psyche), *Epstein,* whose forcible and expressive style is shown in four portrait-busts, *Dora Gordine* (4419, 4695. A Mongolian and a Javanese head), and *Maurice Lambert* (4640. Swan; 4875. Homo Sapiens). — Large paintings by *Ethel Walker, Stanley Spencer* (4239. The Resurrection, presented in 1927, and its companion picture of the same name opposite, presented in 1950); *Romney* (3400. The Beaumont family; 1776-8); and *J. S. Copley* (100. Death of the Earl of Chatham).

Room XVIII (to the E. of the Sculpture Gallery) contains a *Collection of drawings, designs, and sculptures by Alfred Stevens (1817-75). Trained in the classical tradition of Italy, he was one of the greatest sculptors and designers England has produced. His chief work was the Wellington Monument at St. Paul's, and he also designed four mosaics for the dome: 1846. Cartoon of Isaiah. Concurrently he worked at the decoration of Dorchester House (p. 98): 4575. Fireplace. Stevens

painted fine portraits, five of which are exhibited here, besides 3828. Miniature of Alfred Pegler. Also, 2931, 2932. Bronze busts of Herbert and Leonard Collmann.

Room XIX is reserved for Recent Acquisitions.

The remaining rooms (XX-XXV) are devoted to Modern Foreign Artists. *Paul Cézanne* (1839-1906): 4135. Cézanne chauve, 4136. Aix: paysage rocheux. *Honoré Daumier* (1808-79): 3244. Don Quixote and Sancho Panza. *Edgar Degas* (1834-1917): 4168. Danseuses, 4167. Femme assise, 3833. Head of a woman, 3157. Carlo Pellegrini (p. 234). *J. L. Forain*, 4789. Le prétoire. *Paul Gauguin* (1848-1903): 3289. Flower-piece, 3470. Faa Iheihe, in the glowing colours of the South Sea Islands. *Vincent van Gogh* (1853-90): 3861. Landscape with cypress trees, *3863. Sunflowers, 4713. View at Auvers, 4169. Field at Arles. *Edouard Manet* (1832-83): Bar at the Folies-Bergère (on loan), 3858. La servante de bocks, 3295. Mme Manet with a cat. *Claude Monet* (1840-1926): 3951. Plage de Trouville, 4183. Les peupliers; The river in autumn; 4240. Le Bassin aux Nymphéas. *Camille Pissarro* (1830-1903): 3265. Printemps, Louveciennes, *4671. Le Louvre: matin neige. *P. A. Renoir* (1841-1919): M. Ambroise Vollard, 3859. La première sortie. *G. P. Seurat* (1859-91), *3908. La baignade, a masterpiece of Pointillism. *Alfred Sisley* (1840-99): 4138. L'abreuvoir, *5144. Le chemin du vieux Bec à By. Also paintings by *Matisse*, *Pierre Bonnard*, *Georges Braque* (a leader of the Cubists), *Utrillo*, *Picasso*, *Georges Rouault*, and *Modigliani*.

The gallery is also in possession of the following notable works. *Constable*, Dr. and Mrs. Andrew (1818). *Turner*: 458. Self-portrait (c. 1798; aged 23); *480. Death of Nelson (1808); *494. Dido and Aeneas on the morning of the chase (1814); 488. Apollo killing the Python (1811); *512. Caligula's Palace and Bridge (1831); *516. Childe Harold's Pilgrimage: Italy (1831?); 1857. River scene with cattle (1809); *1985. Sunrise: a castle on a bay. — 5941. *Bernard Perlin*, Orthodox Jewish boys. — Family Group, a large bronze by *Henry Moore*.

28. London Museum

UNDERGROUND. *High Street, Kensington*, on the District Line; *Queensway*, on the Central Line; *Notting Hill Gate*, on the Central and District Lines. — The nearest BUS stops are in Kensington Road and Bayswater Road, from which the museum is approached by the Broad Walk.

ADMISSION, free, on weekdays 10-6, Sun. 2-6. In winter (1 Oct.-28 Feb.) the museum closes at 4 p.m., and it is closed also on Christmas Eve, Christmas Day, and Good Friday.

The ***London Museum**, acommodated in the S.E. block of Kensington Palace (beyond Pl. A 5; see p. 102), illustrates the more intimate history and antiquities of London. A branch museum, with larger exhibits, is to be opened in Lancaster House (p. 93) towards the end of 1951.

Founded in 1910, the museum was first opened in 1912, in Kensington Palace. In 1914 it was transferred to Lancaster House, where it remained till 1942. It was reopened in Kensington Palace in 1951 and is to remain here for 15 years. The collections are arranged chronologically.

PREHISTORIC AGE. Teeth and bones of mammoth, rhinoceros, etc.; flint implements; polished axes and chisel of the stone age; fragments of coarse hand-made pottery; pottery, tools, and weapons of the bronze age; pottery, swords and scabbards, brooches, etc., of the iron age.

ROMAN OCCUPATION (A. D. 43-410). Pottery, glass, metal-work, leather-work (including sandals), burials, tombstones.

ANGLO-SAXON PERIOD (A.D. 410-1066). Finds from cemeteries at Mitcham (5-6th cent.), Ewell, and Hanwell. Viking swords, spear-heads, axes, etc.; objects in bone and metal.

MIDDLE AGES (1200-1500). Models of old St. Paul's and London Bridge. Pilgrims' badges, pottery, objects in metal and bone, weapons, leather-work.

TUDOR PERIOD. Articles of clothing; pottery, native and foreign ('bellarmines'); needlework; Sir Thomas Gresham's *Steelyard; two frescoes from the Carpenters' Hall (c. 1540).

STUART PERIOD. Domestic objects; *Needlework; costumes; a hoard of *Jewellery from Cheapside (comp. p. 135); relics of Charles I, including a pale-blue silk vest worn on the scaffold; Cromwell's pocket Bible and other relics from Sir Richard Tangye's Cromwellian collection; relics of the Plague (1665; fuming pots and bell used by the drivers of the death-carts); model of the Great Fire; W. G. Bell's collection of MSS. and books; armour given to the King's Champion at the coronation of James II; game-board given by James II to Pepys.

EIGHTEENTH CENTURY. Shop-front from High Holborn (temp. George III); *Chelsea and Bow porcelain and *Bat-

tersea enamels; glass; watches and jewellery; costumes (18-19th cent.).

Other rooms are devoted to royal gifts and loans (coronation robes and royal dresses); prints and views of Old London; Parliament and the law (including the Suffragette movement); the theatre (relics of Garrick, Irving, Pavlova, and others); dolls and toys.

29. Victoria and Albert Museum

UNDERGROUND. *South Kensington*, on the District and Piccadilly Lines (subway from the station to the museum entrance in Exhibition Road and to the Science Museum). — Frequent BUSES pass the main entrance in Cromwell Road.

ADMISSION, free, 10-6, Sun. 2.30-6; closed on Christmas Day and Good Friday. — *Concerts* on Sun. at 7.30 p.m. — Good *Restaurant* and *Cafeteria* in Room 39. — There are two public *Lifts*, one on each side of the main entrance.

The **Victoria and Albert Museum (Pl. A 6) of Fine and Applied Art is situated in South Kensington, at the corner of Exhibition Road and Cromwell Road. The museum, which originated in a Museum of Ornamental Art founded at Marlborough House (p. 92) in 1852, was opened here in 1857. The newer buildings, constructed in 1899-1909 from the designs of Sir Aston Webb, form one of the most imposing museums in existence.

The collection, both in value and extent, is one of the finest in the world and it is most attractively displayed. It comprises eleven departments: Architecture and Sculpture; Ceramics; Engraving, Illustration, and Design; Library; Metalwork; Paintings; Textiles; Woodwork; Indian Section (p. 265); Circulation (travelling exhibitions, etc.); and Museum Extension Services (general enquiries, museum publications, etc.). Bethnal Green Museum, Apsley House, Ham House, and Osterley Park are 'outstations' of the museum. Since 1945 the galleries have been rearranged in two groups: the 'Primary Collections' ("masterpieces of all the arts, brought together by style, period or nationality") and the 'Study Collections', arranged according to material (ceramics, metalwork, textiles, woodwork, etc.).

LOWER GROUND FLOOR

ROOMS 1-4: **Continental Art from 1570 to 1700.** These most tastefully furnished rooms illustrate the transformation of the 'mannerist' style of the late Renaissance into the Roman baroque style of Bernini and his followers and its dissemination throughout Europe. Room 1: 60. Head of an ox, in marble and wood (the head containing a natural stone once thought to be the fossilized brain of an ox; N. Italian). — 127-130A. Five Flemish tapestries; 809. Spinet by *Annibale Rossi* of Milan;

216. Cabinet and chamber organ (S. German); 8464. Chair of justice (French). *85, A 206. Bronze figures of Ceres and Neptune ascribed to *Michel Anguier*. — Room 2: French tapestry. A 8. Marble statuette of Amphitrite (French). 402. Spinet said to have belonged to Elizabeth of Bohemia. — Room 3: 180. Embroidered hanging (Italian; a scene from Tasso's 'Gerusalemme Liberata'). M 196. Columbine cup (comp. p. 262) attributed to *Christoph Jamnitzer*. Room from La Touraine, near Alençon, said to have been occupied by Henri IV. Ecclesiastical art of the 17th century. — Room 4. Backed by Flemish tapestries of the Seasons (T 161-165) are marble busts by Italians: A 63. *Bernini*, An Englishman (Mr. Baker; 1637). Note, above the Florentine inlaid table, the chandelier of Venetian glass.

Rooms 6 & 7 will contain the *Jones Collection bequeathed by John Jones (1800?-82), a tailor, consisting largely of French 18th cent. furniture, porcelain, paintings, and other works of art: 48. Secrétaire-toilette, said to have belonged to Marie Antoinette and ascribed to *Saunier;* 976, 976a. Candelabra said to have been modelled by *Clodion* and executed by *Gouthière;* 1. Armoire, probably designed by *Bérain* and executed by *Boulle* for Louis XIV.

Rooms 8-10 contain a selection of paintings from the collections formed by John Sheepshanks (1787-1863) and Constantine Alexander Ionides (1833-1900). The former consists of British, the latter of French works of the 19th century. Outside Room 8 is a marble font by *Grinling Gibbons*, from St. James's, Piccadilly.

Ground Floor

Rooms 22-24. **Italian and Northern Gothic Art.** Room 22: Works in marble, majolica, ivory, and wood, by the school of Nicola Pisano, Tino da Camaino, Nardo di Cione, and, in the middle of the room, an Angel of the Annunciation in the style of *Nino Pisano*. — Room 23: Sculpture, stained glass, ivories, metalwork, and English embroidery, known as 'opus anglicanum'. L 44. Missal from Lesnes Abbey (English); 673. The Clare Chasuble (English); 7950. The Reichenau Crozier (S. German); 7952. The Soltykoff Crozier (French); 211. Soissons Diptych (French); below, 4. The Valence Casket (English). M. 268, 269. The Ramsey Abbey Censer and Incense Boat (English). A 2. Sandstone statue of the Virgin and Child (from Ecouen?). In the middle of the room, 83. The Syon Cope, from the convent of Syon (p. 276). 17. The Hildesheim Cope. 106-

113. The Rouen Treasure. — Room 24: right, in the wall-case, The St-Denis Missal; French ivories. A 59. Altarpiece from Sutton Valence. Another wall-case contains caskets, combs, mirror-cases, spoons, and bags. In the middle of the room, A 10. The Angel of the Annunciation (French). Above a case containing objects for liturgical and devotional use (including 7939. The Bâle Minster altar-cross) is a 'Palmesel', a figure of Christ riding upon an ass, used in Palm Sunday processions in S. Germany (16th cent.). In the standard case by the window, M. 1. The Studley Bowl (English), and 403. The Mérode Cup (Flemish or Burgundian). By the inside wall, A 89. Altarpiece from Singleton Abbey (alabaster in framework of oak); A 148-159. The Twelve Apostles (English alabaster). On the walls are numerous orphreys.

Room 25 and Staircase. **Spanish Gothic Art and Carpets.** No. 1217, the great Retable of St. George, from the church of S. Jorge, Valencia, was probably painted by *Andrés Marzal de Sas* ('of Saxony'; c. 1400). In front, A 48, 49. Recumbent effigies of Don Rodrigo de Cardenas and Dona Teresa Chacon. Also, Hispano-Moresque ware, ciborium, chalice, etc. On the stairway leading up to the *Art Library* (the largest in the world) are Spanish carpets of the 15-17th centuries.

Rooms 26, 29, 29A: **Late Gothic and Renaissance Art** in England, France, the Netherlands, and Spain. Room 26: M 75. Processional cross with the arms in enamel of the Archbishop of Saragossa (1458-75); M 249. The Campion Cup (English). In the window-case, 552. Limoges enamel by *Nardon Pénicaud*, a triptych of the Annunciation, with figures of Louis XII and Anne of Brittany. A 49. Bust of Henry VII, by *Torrigiano* (?); 1889. Brussels tapestry of the Adoration of the Child; 665. The St. Hubert crozier (Flemish); 601. St. John the Evangelist.

Room 29. 4413-1857. Altarpiece from Troyes; 1452, 1376, 240 & A, 528. Four copes (Florentine and German; English; and two Spanish). A 38. Terracotta bust of Sir Gilbert Talbot (English); 714C, 714D. Painted limewood statues of St. John the Evangelist and the Virgin (probably Flemish); A 39. Limewood statue of a virgin saint (Franconian). The Fayrey Pall (on loan from the Priory Church, Dunstable). W 15-1912. Livery cupboard of Arthur, Prince of Wales, eldest son of Henry VII. — Room 29A. Part of a wrought-iron screen from Avila Cathedral. Moorish tiles and Hispano-Moresque pottery. Splendid church vestments from Spain.

Rooms 27 & 28. **Late Gothic and Renaissance Art** in Germany. *646-1893. *Veit Stoss*, Virgin and Child. A 25-1941. *Peter Flötner*, Naked boy playing the bagpipes. Plaquettes and statuettes in boxwood and pearwood; engravings by *Dürer*. 411-1854. *Pancraz Labenwolf*, The Child Christ blessing. Goldsmith's work. M 20-1950. Virgin and Child, in silver (Champagne, 1520). 5938-1857. *Master of the Ursula Legend* (Cologne, c. 1500), Martyrdom of St. Ursula and the 11,000 Virgins and the Death of Etherius; *Tilman Riemenschneider*, A 16, 17-1912. Two angels carrying candlesticks, 110-1878. Mary Salome and Zebedee (all in limewood); 49-1864. *Adolph Daucher*, St. John the Evangelist (stone). Carvings in honestone. — Room 28. 125-1873. Altarpiece of the Holy Family (limewood). Three stained glass windows from Cologne.

Room 38. **Gothic Tapestry.** Tapestry design in France and Flanders was not influenced by the Renaissance till after 1515, when Raphael's cartoons arrived in Brussels (see p. 260). On the W. wall (No. 6) is one of the Siege of Troy series, ordered in 1472 for Charles the Bold, Duke of Burgundy (the Burgundian Dukes claimed descent from Priam). It was woven by Pasquier Grenier of Tournai. On the E. and S. walls, *439, 440, 441. Three tapestries with scenes from Petrarch's 'Trionfi', made at Brussels c. 1510 (another set at Hampton Court). No. 65. The Three Fates (Tournai or Brussels; early 16th cent.) is another rendering of the Triumph of Death over Chastity. — 638 (W. wall). Pity restraining Justice from striking sinful man (a scene from the Story of the Seven Deadly Sins; early 16th cent.; four others at Hampton Court). 5669, 338. Two pieces from the Story of Esther (Brussels, early 16th cent.). 5667, 5667A. The Embassy (Franco-Burgundian; late 15th cent.); 546. Susanna and the Elders (Flemish, c. 1500); 88. A royal court (Brussels, 1575-1600); 5668, 5668A. Pastorals (Tournai; early 16th cent.). In the centre of the room are two altarpieces of the early 16th cent., from N. Germany (5894) and the Tyrol (192), and two small German tapestries of the 15th century (No. 4509. The Buzzard; the other represents 'A young woman's experience in search of truth').

Rooms 16-11 and 17-20. **Italian Renaissance.** Room 16. A series of gilt gesso chests ('cassoni') and chest-fronts, showing their evolution, notably 21-1869, depicting a marriage procession, and 7830-1861, with allegorical figures. Sculpture: 7752-1862. *Luca della Robbia*, Adoration of the Shepherds; 934, 934A-1904.

Michelozzo, Two marble angels from the Aragazzi monument at Montepulciano; in front, *Donatello*, Putto with fish. Two cases of medals by *Pisanello* and other artists. The goldsmith's work includes a processional cross from Bergamo (707-1884).

Room 15. By the window, *Donatello*, *7629-1861. Ascension, with Christ delivering the keys to St. Peter ("the most important Italian fifteenth century relief in any collection outside Italy"), 57-1867. Madonna (gilt terracotta relief). A 14-1926. *Agostino di Duccio*, Madonna with angels. Textiles of the 15th cent., mainly Florentine. Here and in Room 13 is a grey sandstone doorway from the palace of the Dukes of Urbino at Gubbio. *7671-1861. *Antonio Rossellino*, Bust of the Florentine doctor Giovanni Chellini (signed and dated 1456).

Room 14. Enamelled Terracottas by the Della Robbia family of Florence. Right, *Luca della Robbia*. 6740. Huge medallion with the arms of King René of Anjou; on either side, *7632-7646. Twelve medallons in blue and white, representing the months. Opposite, 7546, 7630-1861. Two Madonnas by *Andrea della Robbia*, nephew of Luca. Two cases of majolica (tin-glazed earthenware) from Caffaggiolo and Florence, and Gubbio and Deruta. In the centre, 4915-1857. Part of a majolica pavement from Siena. Above, 9146-1863 and 7284-1861. Two wrought-iron cressets.

Room 13. On the left we may see the same subject (Lamentation over the dead Christ) treated by three different artists: 8552-1863, a bronze relief by *Donatello*, who also executed the terracotta sketch-relief (7619-1861) of the Scourging of Christ and the Crucifixion; *7577-1861. The dead Christ supported by angels, in marble, formerly attributed to Donatello, but now thought to be by *Desiderio da Settignano;* and (314-1878) a marble Lamentation by *Bartolomeo Bellano*, a Paduan disciple of Donatello. In the centre, *974-1874. *Benedetto da Maiano*, Portrait bust of an unknown man.

Room 12. The chimneypiece (*5896-1859) in grey sandstone is by *Desiderio da Settignano*. At the end of the room, 75-1879. Tomb of St. Justina, from Padua. Bronze statuettes by *Bertoldo* (A 76-1910. Hercules with the apples of the Hesperides), *Antico* (A 16-1931. *Atropos), and *Riccio* (A 88-1910. Warrior on horseback). Of the three 'cassoni' beneath the windows the best known is that of Elisabetta Gonzaga, Duchess of Urbino (47-1882), the most notable that decorated by *Francesco di Giorgio* (W 68-1925).

Room 11. 4677-1858. *Andrea della Robbia,* Boy with bagpipes. Two large altarpieces, an Assumption, by *Andrea* (6741-1860), and an Adoration of the Magi, by *Giovanni della Robbia* (4412-1857). The influence exercised in England by these works in the 19th cent. is exemplified in the staircase ascending to the first floor.

Room 17. Ceiling from a palace in Cremona. Italian furniture, including a pair of intarsia doors from the palace of the Dukes of Urbino at Gubbio. Further majolica; printed books.

Room 18. Florentine and Sienese sculpture, of the second half of the 15th century. 251-1876. *Francesco di Giorgio,* Discord (stucco relief); *240-242-1884. *Benedetto da Maiano,* Terracotta studies for three reliefs on the pulpit in Santa Croce in Florence. *449-1858. *Antonio Rossellino,* The Virgin with the laughing Child; A 84-1922. *Desiderio da Settignano,* Relief of the Virgin and Child. 846-1884. Ferrarese tapestry with a figure of St. Antoninus. Below the windows, plaquettes by *Bertoldo, Riccio,* and *Moderno.*

Room 19. Sculptures from Venice and Milan. Right, 5390, 5391-1858. *Antonio Bregno,* Annunciation group; 316-1894. Madonna and Child by the Master of the Mocenigo Madonna; A 134-1929. *Pietro Lombardi,* Child Christ; 219-1879. *Tullio Lombardi,* Allegorical head. Of the works by the family of *Mantegazza* and their disciple *Amadeo* Nos. 8-1869 (Lamentation over the dead Christ) and 122-1869 (Dead Christ supported by angels) are outstanding. The series of plaquettes continued from Room 18 culminates in the Martelli Mirror (8717-1863; relief encrusted with gold and silver, from Florence). By the window, 492-1882. *Carlo Crivelli,* Madonna and Child. Venetian glass; metalwork from Northern Italy.

Room 20. *Verrochio,* 759-1861. Sketch-model for the monument of Cardinal Niccolò Forteguerri in the cathedral at Pistoia; 7578-1861. Terracotta statuette of St. Jerome. 7595-1861. *Iacopo Sansovino,* Deposition (sketch-model). By the entrance-wall, statuettes and reliefs by *Bambaia* which perhaps belonged to the unfinished monument of Gaston de Foix (d. 1512) in Milan. On the inside wall, 137-1891. Crucifixion in carved wood from Piacenza. By the exit, 7223-1860. Coffer of cypress wood (N. Italian).

Room 21a. *6742-1859. *Andrea Ferrucci,* Marble altarpiece from San Girolamo at Fiesole; left, 6743-1859. Tabernacle designed by Ferrucci for the same church. The stained glass

windows come from the cathedral at Cortona (by *Guillaume de Marcillat*; No. 634-1902) and from a French studio (dated 1542; on loan). On the walls, 359, 360-1898. Frescoes in the style of *Luini* from Santa Maria della Passione in Milan. Altar cross and candlesticks, with carvings in rock crystal, made by *Valerio Belli* of Vicenza for François I of France (c. 1520; Nos. 757, M 61, 61a-1920). The Spanish 16th cent. metalwork includes a combined chalice and monstrance (146-1882).

Room 21. Continental art of the 16th century. Immediately in front, in a glass case, is (4117-1854) the little wax model by *Michelangelo* for one of his Slaves on the tomb of Pope Julius II. Right, A 36-1950. Gilt bronze bust of Sixtus V. In the centre, *7560-1861. Cupid, long thought to be a youthful work by *Michelangelo* (c. 1497). Of the two tapestries, one (T 405-1910), Putti at Play, was designed by *Giulio Romano*, the other (Cupid and Psyche) by another pupil of Raphael's, *Pierino del Vaga* (T 770-1950). There are also three sculptures by *Pierino da Vinci* (8527-1863; A 72-1910; A 3-1945) and a beautiful head of a woman by *Giovanni Caccini* (8538-1863; by the window near the exit). By the steps leading to the Octagon Court are three wax models by *Giovanni Bologna* for bronze reliefs now in Genoa (328-330-1879). Later Italian bronze statuettes are exhibited here, among them A 99-1910. Neptune taming a sea-horse, by *Vittoria*, and A 50-1937. A monkey, by *Giovanni Bologna*. The Milanese art of damascening is represented by a *Mirror made for the royal family of Savoy (7648-1861), a table (176-1885), and the stirrups of Emperor Charles V (M 662, 662a-1910; in the window case). The marquetry cabinet (11-1891) on the left of the chimneypiece was made on the occasion of a visit paid by the Emperor to Mantua in 1532. The marble chimneypiece, also inlaid (208-1870), comes from Milan. Near the exit, in front of a Flemish tapestry (256-1895), hangs the Gradenigo lantern, of carved wood, from Venice. On the right, at the other end of the room, is a case with Limoges ware.

Room 40, the Octagon Court, contains **Costumes**, from the Elizabethan period onward, *Fans* (18-19th cent.), and *Dolls* (18-20th cent.); also part of the dining-room of Drakelowe Hall, Burton-on-Trent, painted in 1793 by *Paul Sandby;* *W 1. Panelled room of pinewood (c. 1620) from Haynes Grange, Bedfordshire; and Chinese wallpaper of the mid-18th century.

Room 41. **British Water-Colours**, a selection of some 150 works from the museum's collections, showing the develop-

ment of this art through two centuries. The chronological sequence begins at the N.E. corner, with Paul Sandby (1725-1809).

Room 42 (the West Central Court) and adjoining corridor (47b). **Islamic Art.** On the N.wall of the corridor: 'The Islamic Book'. S. wall: Early Islamic Art (9-12th cent.). Small objects in earthenware painted in 'gold lustre' (C 56, 160); crystal (7904; Egyptian); ivory (368 and 10; Hispano-Moresque); and horn (7953; probably Mesopotamian). — West (l.) section of the court: works of the 12-14th centuries (pottery, Persian tiles, damascened metalwork, painting in gold and enamel on glass (the collection of mosque-lamps is the finest after that of Cairo). Note also 1050. 'Minbar' or pulpit from a mosque, of carved wood inlaid with ivory and ebony (1480); in a case, 'The Luck of Edenhall', a beaker of enamelled and gilt glass, preserved at Edenhall in Cumberland since the Middle Ages (Syrian; c. 1240); in the centre of the court, a carved marble fountain basin from Hama (Syrian; 1277); and, on the N.wall, **272. Carpet from the mosque of Ardabil (Persia; 1540). — East (r.) section. 16-17th centuries. Persian textiles; Turkish pottery and tiles, boldly coloured and fantastically ornamented; Turkish carpets. By the opening to Room 43: 139. Tile-panel with figures, and (Nos. 423, 424, flanking the opening to Room 43) lacquered doors (all from Isfahan). S.wall: 477. Dalmatic with Crucifixion (Persian). The gold dish presented by the Shah to the East India Company in 1817 shows the decline in standards that set in in the 18-19th centuries.

Room 43 (Central Court). **Early Mediaeval Art.** 1st Section (next to Corridor 47): *Late Antique and Early Christian Art* (late 2nd to mid-6th cent.). In the middle of the court, 96. Granite head (Egypto-Roman). Left case: A 47. Ivory diptych (Miracles of Christ); **212. Leaf of a diptych with the figure of a priestess (late 4th cent.; other leaf in the Musée de Cluny, Paris). Right case: A 1. Miracle of Cana (ivory). — 2nd Section: *Byzantine and Sassanian Art* (mid-4th cent. to the fall of Constantinople in 1453; and 3rd-7th cent.). Byzantine: left centre, 702. Virgin and Child (10-11th cent.). Left, 1615. Virgin and Child enthroned (triptych; 12th cent.); above, 7231. Annunciation (mosaic; 13th cent.); 215. St. John the Baptist (pierced ivory; 11th or 12th cent.); A 1. Circular relief of the Virgin in green porphyry (11th cent.). Right, *216. The Veroli Casket (10th cent.). — 3rd Section: *Early Mediaeval Art in the West* (4-13th cent.). Left, 138. Virgin and Child enthroned

(ivory book-cover, from the Lorsch Gospels; Carolingian, 9th cent.); 567. The Sion Book of the Gospels (French or German; c. 1000). Carolingian ivories. German ivories and works in gilt copper: 145. Adoration of the Magi (late 12th cent.). Objects in brass and bronze from Germany and the Meuse (7944. Reliquary, Rhenish, late 12th cent.). By the wall: *A 20. Stone angel (Ile-de-France; early 12th cent.); 7947. Reliquary of the True Cross (Meuse School; early 13th cent.). In the middle of the court: 269-269c. Columns of carved walnut (S. Italy; late 12th cent.). *7650. The Eltenberg Reliquary, an enamelled shrine in the form of a domed church with figures in walrus ivory (Rhenish; late 12th cent.). *7649. The Gloucester Candlestick (c. 1110), in gilt bell-metal. 218. Head of a pastoral staff (English; 11-12th cent.), of carved ivory. A. 18. The Basilewski Situla (holy-water bucket), of ivory, from Milan or Reichenau (c. 980). A 88, A 9, 10: Stone cross from Easby, Yorkshire (7th or 8th cent.). Right (E.) side of the court: 8053. Ivory horn (N. Syrian or Mesopotamian; 10-12th cent.). 142. Adoration of the Magi, in whale's bone (English; early 12th cent.). 828. Silk tissue, with Kufic inscriptions (Spanish; 12th cent.); 543. Casket of walnut with bone plaques (Italian; 10th cent.). 7943. Reliquary cross (walrus ivory on gold; Anglo-Saxon; c. 1000); 223, 312. St. Paul disputing with Greeks and Jews, and his escape from Damascus (champlevé enamel on copper-gilt; English; mid-12th cent.); 'tau' crosses (12th cent.). — 816. Leaf from a psalter (English; early 12th cent.); the Balfour Ciborium (English; c. 1180). Limoges enamels. 4757. The Alton Towers Triptych (Meuse School; c. 1150). A 49. SS. Philip, Jude, Bartholomew (limestone; Catalan; 12th cent.). We proceed straight ahead, passing (r.) 7234. Altar cross (Meuse school; late 12th cent.) and, in the adjoining case, M 159. The Warwick Ciborium (English; late 12th cent.) and 748. Limoges altar cross (13th cent.). On the wall: 175. The Tree of Jesse Cope (English; early 14th cent.).

Room 45 is used for temporary exhibitions.

Room 46, the Square Court, is devoted to *Plaster Casts*, chiefly of famous European sculptures.

Corridor 47b. The *Collection of paintings and sketches by *John Constable* (p. 244) derives principally from the gifts of John Sheepshanks and the artist's daughter Isabel Constable. The following paintings are on view. Right wall (S.): 34. Dedham Mill; 33. Salisbury Cathedral; 35. Hampstead Heath. Left wall,

near Room 41: 986. Study for 'The leaping horse'; 1632. Watermill at Gillingham, Dorset; 1631. Cottage in a cornfield. — 37. Boat-building near Flatford Mill; 36. Hampstead Heath; 987. Study for 'The hay wain' (p. 229). On the screen: 38. Water meadows near Salisbury.

Room 48 contains seven of the **Raphael Cartoons executed for Pope Leo X and completed in 1516 as patterns for the tapestries woven by Pieter van Aelst at Brussels (c. 1520) for the Sistine Chapel at the Vatican. The cartoons, which are painted in tempera on thick paper, rank among Raphael's finest works, particularly in point of conception and design. They were originally ten in number, but three were lost in Brussels.

The subjects of the cartoons, mainly episodes in the lives of SS. Peter and Paul, are as follows, beginning to the left as we enter from Room 47a: Paul and Barnabas at Lystra; Paul preaching at Athens; Christ's charge to Peter ('Feed my sheep'); Peter and John healing the lame man at the Beautiful Gate of the Temple; Death of Ananias; The miraculous draught of fishes (opposite, a Mortlake tapestry of the subject, woven in the 2nd quarter of the 17th cent.); Elymas the sorcerer struck with blindness. — The seven cartoons, which are lent to the museum by the King, were bought for Prince Charles (later Charles I) at Genoa in 1623. Under William III a special room was built for them at Hampton Court (see p. 285). They were brought to the museum in 1865.

Room 49, the Central Hall, is reserved for Recent Acquisitions. They include a group of Neptune and Glaucus, by *Bernini*.

Room 50, the East Hall. **Italian Sculpture, Architectural Fragments, etc.** Large collection of bronze plaques and medals. Spanning the hall is a huge *Rood Loft of marble and alabaster from Bois-le-Duc Cathedral (1610-13). N. wall: *5896. Sandstone chimneypiece, 62. Sandstone doorway, both ascribed to *Desiderio da Settignano*. *5895 (above), *Baccio d'Agnolo*, Marble cantoria from Santa Maria Novella, Florence. The E. end of the hall is occupied by the sanctuary (1493) and high altar of the conventual church of Santa Chiara, Florence. In the centre of the hall, 1844. Venetian well-head of the end of the 13th century. S. wall: 548. *Benedetto da Maiano* (?), Marble arch from an altar, containing a Pietà (No. 409; later school of the Della Robbia). 5959. Fountain in pietra serena ascribed to *Benedetto da Rovezzano*.

Upper Ground Floor

Rooms 51-54: **Tudor and Early Stuart** (c. 1500-1625). Room 52: W. 251. Queen Elizabeth's virginal (Italian, with English decoration). Right, *W 12. The Machell Bedstead from

Westmorland). Left, W 33. Oak panelling. *27. Marquetry cabinet (German; the stand possibly English). *3. Panelling from Sizergh Castle, Westmorland (modern ceiling). *T 134. The Bradford Table-Cover. In the desk-case (1.): M 55-55e. Six Elizabethan plates. Above, 243. Woollen pile carpet, with arms of Queen Elizabeth. T 310. Tapestry (Judgment of Paris; William Sheldon's factory, Witney). 125, 125 A. Organ-harpsichord (by *Lodewyke Tyves;* Anglo-Flemish). In the desk-case by the window: bookbindings: Nos. 1418 (with the arms of Henry VIII; c. 1529) and 1434 (with the arms of James I; c. 1611). The silversmith's work in the central cases includes *146. The Mostyn Salt; 1, 1a, 2, 2a. Cups and covers (London); below, 38. Agate cup mounted in silver-gilt. In the next case, near Room 53, is the Vyvyan Salt.

Room 53 has a room with fine oak-panelling (Nos. 4870-4881) from a house near Exeter, a bedstead (316) from Moreton Corbet, near Shrewsbury, and four 'farthingale' chairs. Right, W 12, 13. Chair and footstool reputed to have been used by Charles I during his trial (p. 67). Purses, head-dresses, etc.; also, 907. Pair of woman's gloves, with embroidered gauntlet.

Room 54. *W 47. The Great Bed of Ware. *248. Oak-panelled room from the Old Palace, Bromley-by-Bow. In the desk-case by the window, W 30-30L. Set of twelve beechwood trenchers ('Twelve Wonders of the World'). Left, T 228. Tapestry with Agamemnon and Cassandra (Lambeth). Among the objects in wood in the standard case are 927-927K: Twelve sycamore trenchers. In the case near the window, *5964. Standing cup and cover (London); M 244. The Richard Chester Cup (London); M 10. Salt (London; 1611). 24. The Dyneley Casket (c. 1610). By the exit-wall is a 'Nonsuch' chest.

Rooms 55 and 57a. **Portrait Miniatures, mostly British. Room 55 (1540-1750): left, *Holbein,* P 153. Anne of Cleves; P 40. Mrs. Pemberton; P 155. Self-portrait by *Nicholas Hilliard* (1577). *Peter Oliver,* William Herbert, Earl of Pembroke. Sir Thomas More and his family (c. 1600; a copy of the painting in the National Portrait Gallery). In the last case is a splendid collection of portraits of French royalties by *Jean Petitot* (1607-91) and his school. — Room 57a. Miniatures of 1750-1850. *Richard Cosway,* Princess Amelia.

Rooms 56-58. Decorative Arts in England, 1660-1750, including pottery, glass, silver, clocks, and locks. Room 56. 813. Virginal by *John Loosemore* (1655). Right, 240-240m. Calverley

toilet service; 446. Stoning of St. Stephen, a wood-carving by *Grinling Gibbons*. *1029. Panelled room from 3 Clifford's Inn; W. 35. State bedstead from Melville House; W. 67. Bedstead from Boughton House, Northants; *W. 181. Limewood carving in the form of a lace cravat, by *Grinling Gibbons*. M. 57. Mace of the Conservators of the Fens. — Room 57. T. 74-77. Four Mortlake tapestries (Venus and Adonis; 3rd quarter of 17th cent.). M. 854. Silver pilgrim-bottle by *Pierre Platel*. — Room 58. W. 19. Alcove of c. 1700. *W. 4. Panelled room from 26 Hatton Garden. *W. 70. Music room from Norfolk House, St. James's Square, by *Matthew Brettingham*. By the window, M. 149. Newdegate centrepiece, by *Paul de Lamerie*. *W. 9. Panelled room from 5 Great George St.

Room 62. English Alabasters. Early Period (c. 1340-1420): A 193. The Annunciation with the Crucifix and God the Father. Late Period (c. 1420-1520): A 43. Lamentation over the Dead Christ. A 10. Recumbent effigy of a knight of the De Lucy family, from Lesnes Abbey (c. 1320-40).

Room 63. Wax Sculptures, Medallions, etc. Portrait reliefs, etc., in wax (mostly English, 18-19th cent.). Carvings in mother-of-pearl (mainly German and Netherlandish; 15th-16th cent.). Bronze plaquettes from Spain, Germany, and the Netherlands (16-17th cent.). European medals, etc. (other than Italian).

First Floor

Rooms 65-69: **Goldsmiths' and Silversmiths' Work.** Rooms 65-67: English. Right, cases of spoons, also the earliest known English fork (London; 1632). M 2680. The Howard Grace Cup (1525). M 220-1938. The Pusey Horn (mid-15th cent.). The Glynne Cup (1579-80). M 220-1916. Ewer of porcelain mounted in silver (late 16th cent.). M 80. The Romney Cup (1627); M 192. The Smelt Cup (1599). 02640. Coffee-pot (1681); 02641. Tea-pot (the earliest; 1670). — Room 66. In the wall-case at the end of the room are silver toys of the 17-18th centuries. Right, 808. Mace of the Court Leet of St. Andrew's, Holborn (1694). — Room 68. German, Italian, Russian, and other Continental work. In the centre, 245. Castellated beaker and cover (German; late 15th cent.); 150. Cup of the Nuremberg Goldsmiths' Guild, in the form of a columbine flower (1572?; comp. p. 252). — Room 69. French, Dutch, Flemish, Spanish, and Portuguese silver. On the window-wall, Dutch silver toys.

Rooms 70-73. **Engraving, Illustration, and Design.**

Room 74. The Art of the Book. Illuminated MSS.; Bookbindings; Printed Books; Book Illustrations; Drawings and portraits from the Dyce and Forster Bequests; the English book of the 19th century.

Room 81. Pewter, English and Continental (study collections).

Room 82. Sheffield Plate (study collections). Russian and Ethiopian Metalwork (study collections).

Room 83. Continental Ecclesiastical Silversmiths' Work (study collections).

Room 84. Brass and Bronze Work (study collections).

Rooms 87 & 88. Far Eastern and Near Eastern Metalwork (study collections, including arms and armour).

Room 89. English Church Plate from the Middle Ages till the beginning of the 19th century.

Rooms 88a and 90. European Arms and Armour, selected mainly to illustrate the various techniques of ornaments; also, firearms and cutlery. The collection of swords is extensive.

Room 91. Finger-Rings arranged according to countries and destined uses. In Case Q5, Frame 267, is the Darnley Ring, commemorating the marriage of Mary Stuart with Darnley in 1565. Case Q9, Frame 259: 627. The Athelstan Ring (Anglo-Saxon; 9th cent.).

Room 92. Jewellery and Gold Snuff-Boxes. In Case W 13, Frame 166: 168. Reliquary-pendant of silver, parcel-gilt (S. German; late 15th cent.). Frame 398: M 81. The Armada Jewel (English; 1588); 889. The Barber Jewel (2nd half of 16th cent.). Case W 8, Frame 394; 736. Case for a book (S. German; c. 1600), said to have belonged to Henrietta Maria. — M 2697. The Canning Jewel (Italian; late 16th cent.). In case W 7: 30. Rosary of enamelled gold beads (English; late 15th cent.). Dutch silver toys.

Room 93. Clocks and Barometers (study collections).

Rooms 121-126. Decorative Arts in England, 1750-1820. Room 122 is a room from Adelphi Terrace. — 239. Bust of Charles II, by *Honoré Pelle* (1684); busts by *Rysbrack, Wilton, Nollekens,* and others.

Rooms 127-129 contain the ceramic part of the Salting Collection: Chinese and Japanese *Pottery, especially Chinese porcelain of the 17-18th centuries. Room 128: Hispano-Moresque and Italian maiolica; French and German pottery.

Room 131. Glass of all periods.

SECOND FLOOR

ROOM 132. THE ART OF THE THEATRE. Models and posters of the 19-20th cent., including a model of Drury Lane Theatre (c. 1840). Stage sets by Lovat Fraser, George Sheringham, Gordon Craig, and other artists.

ROOM 138. FRENCH RENAISSANCE POTTERY AND PAINTED ENAMELS. Palissy ware; Henri-Deux ware, probably made at St-Porchaire; Limoges enamels (15-16th cent.) by *Léonard Limousin* and the school of *Jean II Pénicaud*.

ROOM 139. ENGLISH POTTERY, PORCELAIN, AND ENAMELS (mainly 18th cent.; including the Schreiber Collection). Battersea and Staffordshire enamels.

ROOM 140. ENGLISH PORCELAIN (18-19th cent.).

ROOM 141. DUTCH TILEWORK (16-18th cent.).

ROOM 142. CONTINENTAL PORCELAIN (mainly 18th cent.). Pieces of the rare Florentine (Medici) porcelain of c. 1580, probably the earliest porcelain made in Europe, are shown in a separate case.

ROOM 143. ORIENTAL PORCELAIN.

The museum possesses also the following notable works.

ARCHITECTURE and SCULPTURE. A5. Gateway from Ascott Park (early 17th cent.); 454. Carved stone chimneypiece from Prittlewell (15-16th cent.); 324. Upper part of the brick façade of a house at Enfield (late 17th cent.), at one time a school at which Keats was a pupil and later a railway station; 81. Marble doorway from Genoa; 5899. *Matteo Civitali*, Marble panel from a tomb, with portrait; 531. Dormer window from the Château de Montal (c. 1523); sculptures from the tomb of Gaston de Foix, by *Agostino Busti* (1523); 191. Monument of the Marquis Spinetta Malaspina (Verona; 1536); 729. Relief of a mounted knight (14th cent.); 387. St. George and the dragon, a painted and gilded statuette (15th cent.). *Riccio*, Warrior on horseback; A 24. *Houdon*, Bust of Voltaire.

WOODWORK. Royal state barge designed by *William Kent* (1732). A 8. French staircase in carved oak (c. 1500); W 38. Shop-front from Birch's, 15 Cornhill; M 56. Staircase from 35 Lincoln's Inn Fields (early 18th cent.); W 88. Shop-front from 32 Petty France; 846. Oak façade from Sir Paul Pindar's house in Bishopsgate (1600); 191. Pinewood screen from Fife House; mahogany staircase from Glastonbury (1726); rood-screen from Great Bedwyn.

Furniture. W 32. Writing cabinet supposed to have belonged to Dean Swift. Panelled room with furniture from the Casa Mattei at Osagna, Ticino (Swiss). Panelled room from Wotton-under-Edge, with Chinese wallpaper (c. 1750). Bedroom furniture from Garrick's Villa. Boudoir of the time of Louis XVI, originally belonging to Mme. de Sérilly, maid of honour to Marie Antoinette.

Tapestry. Two pieces from the History of Abraham series (eight others at Hampton Court, p. 287).

Chinese cinnabar lacquer, including the throne of the Emperor Ch'ien Lung (18th cent.). — 368. Leaf of a Byzantine diptych formerly in Liége Cathedral (other leaf in the Kaiser Friedrich Museum, Berlin); 139. Diptych of Rufinus Gennadius Probus Orestes, consul in A.D. 550. — 176. Chess table of c. 1540; 7648. Mirror in a steel case damascened with silver and gold, made for the royal family of Savoy. Temperantia ewer and dish by *François Briot*. 35. Clock by *David Ramsay*, clockmaker to James I (the bottom shows James I, Henry Prince of Wales, and Henri IV grinding the Pope's nose on a whetstone turned by two English bishops; c. 1610). — 442. Gold armlet from the Treasure of the Oxus (4th or 5th cent. B.C.); 8487. Small Greek head of Hera in gold (found at Kertch).

The Ashridge Collection of stained glass (German; 16th cent.).

India Museum

The ***India Museum** (Pl. A 6), entered from Imperial Institute Road (see p. 156), to the E. of the Imperial Institute, originated in the private museum of the East India Company and was kept until 1880 in the India Office, but now forms the Indian Section of the Victoria and Albert Museum and is open free at the same hours as the Victoria and Albert.

Ground Floor. Vestibule. Painted wooden masks from Ceylon; front of a Jaina shrine (Ahmadabad; 17th cent.); two Buddhas from Bihar (11th cent.).

Room 1. *Architecture and Sculpture*. Original sculptures and photographs illustrate 'The Human Form in Indian Sculpture'. Left, 90, 72. Two female figures (Yakshis) from the Jain Stupa at Mathura (Kushan; 2nd cent. A.D.). 184. *Sanchi Torso, in red sandstone (Gupta period, 5th cent. A.D.). 13. Rock-cut Buddha (Aurangabad; A.D. 500). 2, 71. Two bronzes of Siva

as Lord of the Dance (11th cent.). Original and reproduced examples of Hindu architecture, including the white sandstone front of a house from Bulandshahr (W. wall); the façades of two dwelling-houses from Ahmadabad, in teak, carved and painted (E. wall; 17th cent.); and various carved windows, doorways, balconies, etc. Above are some copies of the frescoes at Ajanta.

The passage leading from Room 1 contains *Recent Acquisitions*. 18. Satin coat (Mogul work; early 17th cent.); Gandhara (Graeco-Buddhist) sculptures (2nd-5th cent. A.D.), including, at the foot of the stairs, 7. The Parinirvana or Death of the Buddha (2nd-3rd cent. A.D.). Left, 929. Surya the Sun God (12th cent. A.D.?).

Room 2. *Textiles*. Right, printing-blocks for cotton chintzes; peasant jewellery worn with the costume; 'kincobs'; shawls.

On the walls of the staircase are bedspreads of the East India Company period, made for the Western market.

Upper Floor. On the landing is a full-size cast of the E. gate of the Great Stupa at Sanchi (early Buddhist art; 2nd half of 1st cent. B.C.). Below are a small model of the complete building and relic caskets from Sanchi (3rd-2nd cent. B.C.).

Room 5. First Section. *Mogul Art*. Paintings, textiles, jade, crystal, ivory, jewellery, etc. Left wall: illuminated tempera paintings of the 16th cent. illustrating the Memoirs of Babar, the *History of Akbar, and (opposite wall) the Romance of Amir Hamzah. Left, paintings of the period of the emperors Jahangir and Shah Jahan (1605-58). Isolated, on the left as we enter: a large illuminated MS. of the Koran (16th cent.). Left wall: 20. Carved teak door from Agra (late 16th cent.). Among the carpets is one (No. 1; left wall) bearing the arms of William Fremlin, an official of the East India Company. The first case contains daggers with rock-crystal and jewelled jade handles. The jewellery includes a *Necklace of enamelled plaques connected by four rows of pearls, with a star ornament of plate diamonds surrounding a pale ruby (No. 03302). In a case further on, to the left: 571. Round shield of silk-covered reeds; 24, 15, and 110. Swords with hilts studded with jewels and mounted in enamelled gold; 02693. *Ankus, or elephant goad, of gold, richly ornamented with a spiral band of diamonds and set with rubies. Right, ivory boxes and cabinets from Ceylon. — Second Section. *East India Company*. This section is devoted to the general influence of European culture on India and

to a few objects of historical interest. Left, 2518. Golden throne of Ranjit Singh (1780-1839). In a central case, facing Room 6: Relics of Tipu Sahib, sultan of Mysore (1782-99).

Room 6. *Music, Theatre, and the Dance.* Musical instruments in the form of alligators, boats, peacocks, etc. Burmese marionettes. Costume and jewellery for a dancing girl (from Manipur; late 19th cent.). Indian and Javanese shadow-puppets. Toys; Bengal folk art. Nautch-girl's costume. Tibetan and Indian dance-masks. On the walls: miniature paintings (18th-19th cent.).

Room 7. *Arms and Armour.* Right: bows, arrows, quivers. Left: choppers and dhas; krises and knives; kukris; swords (in case 41: 2574. Burmese dha mounted in gold and rubies; Shan weapons). In the centre, a dragon-gun from Mandalay (1885). Left, camel swivel-gun on a wooden saddle. Right, cases 37, 48, 50: Match-locks, flint-locks, and percussion-locks (in case 48, a rifle with a damascus barrel of exquisite workmanship). Helmets and gauntlets. Lances. In the centre, case 10: Rajput 'Jazerant' work (studded tunic, with 'sun' symbol on the back, cuirass, umbrella, and horse-trappings). Cases 47 and 53: chain-mail. Case 44: shield of 'Jazerant' work. Wall-cases (right): knives from Afghanistan; battle axes, crow-bills, and elephant goads; maces. The cases at the end contain small finds from N.W. India, showing classical influences.

30. Science and Geological Museums

SCIENCE MUSEUM

Underground and Buses as for the Victoria & Albert Museum.

Admission, free, on weekdays 10-6, Sun. 2.30-6; closed on Good Friday and Christmas Day. — Particulars of Demonstrations (electrical reproduction of sound, television, etc.) are posted up in the entrance hall.

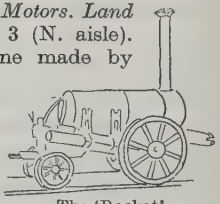
The *Science Museum (Pl. A 6), founded in 1835, comprises machinery, machine-models, and scientific apparatus of historical and educational importance. The E. block was constructed in 1913-28; the W. block is to be completed in 1951.

Entrance Hall. Left, a Foucault's pendulum and monthly star diagrams of the night sky.

Basement. The Children's Gallery illustrates transport through the ages, development of lighting, time measurement, communications, etc. — *Illumination and Fire-Making.* Bryant & May collection. — *Mining.*

Ground Floor. Central portion of East Hall: *Development of Motive Power. Stationary Engines* of early date: right, Boulton & Watt rotative engines (1788 and 1797), a rotative beam engine (c. 1810), and Trevithick's high-pressure steam engine (1811?); left, an atmospheric engine (1791), Boulton & Watt's pumping engine (1777), and Heslop's beam engine (1795). In the centre: a Trevithick engine and boiler (1803-08). At the further end, *Turbines*; in the centre, original steam turbine designed by Sir Charles Parsons and made in 1884 by Clarke, Chapman, Parsons & Co.; left, a model of a steam turbine installation by C.A. Parsons & Co., Ltd.

Gallery 2 (S. aisle). *Wind* and *Water Motors. Land Boilers* and *Boiler Details.* — Gallery 3 (N. aisle). *Engine Details.* Compound beam engine made by Thomas Horn, c. 1860. — Gallery 4 (outer N. aisle). *Railway Locomotives.* Relics of George Stephenson. 'Puffing Billy', made by William Hedley (1813); 'Rocket', by R. Stephenson & Co. (1829); 'Sans Pareil', by Timothy Hackworth (1829).



The 'Rocket'

Gallery 5 (W. end of the hall): *Development of the Motor Car* and *Motor Cycle.* — Gallery 4 A: railway signalling. *Development of Cycles.* Collection of ice-skates. Models of horse carriages, cabs, and omnibuses.

First Floor. Gallery 21 (E. gallery of East Hall). *Telegraphy* and *Telephony.* Reis telephone (1863); reproduction of Graham Bell's first telephone (1875). *Hand Tools* and *Machine Tools.* — Gallery 22 (S.). *Metallurgy.* — Gallery 23 (middle). *Radio, Radar, Television.* E. end: replicas of apparatus used by Heinrich Hertz in 1887-89; Marconi's and Lodge's experimental apparatus; Sir Ambrose Fleming's original diode valve (1904). — Gallery 24 (N.). *Textile Machinery.* — Gallery 25 (W.). *Typewriting.* Wheatstone's machines (1855-56). *Printing.* Handpress at which Benjamin Franklin is said to have worked. *Paper Making. Electrical Engineering.* — Gallery 26. *Gas Manufacture and Distribution. Agricultural Machinery.*

Second Floor. Gallery 41. *Steamships* and *Motor Ships.* Operating model of the paddle engines of the 'Great Eastern' (1858). — The boat used by the Oxford eight in the first university boat-race (1829), the first four-oared racing boat

(from Chester; 1854), and the boat used by the Cambridge eight in 1934. — Gallery 42 (S.). **Sailing Ships.* In the window-case on the left, a model of the 'Mayflower' (1620). — Gallery 43 (middle). *Small Craft.* At the W. end is a fine series of Chinese junks. — Gallery 44 (N.). *Marine Engines, Turbines,* and *Boilers.* S. window-case: experimental model for the 'Turbinia' (1894), the first vessel to be propelled by the steam turbine invented by Sir Charles Parsons. In the centre: *Steering Gear.* Engine of the 'Comet' (1812), the first steamer to run commercially in Europe. N. window-case: propellers. — Gallery 45 (W.). *Time Measurement. Weights and Measures.* By the left: *Constitution of the Atom.* Apparatus used by Cockcroft and Walton in their experiments on the 'splitting of the atom' (1932); models of their laboratory in Cambridge and of the 'Gleep' (*g*raphite *l*ow-*e*nergy *e*xperimental *p*ile) at Harwell. The cyclotron.

Third Floor. Gallery 61 (E.). *Acoustics.* Musical glasses (1829). Phonographs and gramophones. Hydrophones. Sound films. *Magnetism* and *Electricity.* Electron physics. *Atomic Energy.* — Gallery 62 (S.). *Meteorology.* The gondola in which Piccard made his second ascent into the stratosphere in 1932. — Gallery 63 (middle). *Geodesy* and *Surveying.* — Gallery 64 (N.). *Astronomy.* Orrery made by Thomas Wright (1733). Apparatus of Sir William Herschel (1738-1822). *Drawing Instruments.* — Gallery 65 (W.). *Mathematical Instruments.* Calculating machines. *Optical Instruments.* S. end: *Photography* and *Kinematography.* In the centre, *Chemistry.* Near the lift: Relics of John Dalton (1766-1844), founder of the atomic theory. — Gallery 66. *Chemistry.*

The Western Galleries, adjoining the Imperial Institute, accommodate the collection dealing with *Aeronautics.* Henson's flying machine (1842); Lilienthal glider (1895); Roe triplane (1909); Antoinette monoplane (1910); Cody biplane (1912); the Vickers-Vimy biplane, with Rolls-Royce engines, that accomplished the first direct transatlantic flight (1919); Supermarine Rolls-Royce seaplane 'S6B' (1931); Gloster Whittle jet aircraft E 28/39 (1941). Balloons and dirigibles.

GEOLOGICAL MUSEUM

UNDERGROUND, BUSES, and ADMISSION as for the Science Museum.

The ***Geological Museum**, adjoining the Science Museum, originated in 1835 and was transferred to its present admirably equipped premises in 1934. On all three floors the exhibits are supplemented by dioramas and many excellent photographs.

The decorative scheme of the ENTRANCE HALL and entrance arch is carried out in British ornamental stones.

GROUND FLOOR. A topographic globe, 6 ft. in diameter, on a scale of 1 in. to 112 miles, shows the geology of the earth. It rotates once every 2½ minutes. A sphere, 19 in. in diameter, at the W. end of the hall, between the first and second galleries, shows the relative size and distance of the moon. In the centre of the hall is a collection of *Gemstones*. Between these two rows of cases is a vase of Siberian aventurine presented by the Tsar Nicholas I of Russia to Sir Roderick Murchison (1792-1871), a former director of the museum. At the far end of the hall is an exhibit illustrating the assistance given by geology to archaeology, in this instance Stonehenge. — Most of the side-bays of the ground floor are devoted to *General Geology*. Starting from the left of the entrance: Earth Structure; Weathering (e.g. the ruinous effect of the London atmosphere); Rivers and Lakes; Marine Action; Coal; Glaciers and Early Man; Vulcanicity (relics of the eruption of Mt. Pelée in Martinique in 1902); Metamorphism; Rock Structures. The remaining bays are allotted to *British Regional Geology*.

FIRST FLOOR (lift). On either side of the E. staircase is an unrivalled collection of *British Fossils*. The remainder of the floor is given over to the continuation of *British Regional Geology*.

SECOND FLOOR. Six bays on the N. side illustrate the *Ores of the Base Metals*. S. side, E. end, 1st Bay: manganese. — *Ores of the Precious Metals*. S. side, 2nd Bay: gold and silver. 3rd Bay: platinum and related metals. — *Non-Metallic Metals* are shown in the remaining bays on the S. side. Between the 6th and 7th window from the E.: crystals of stibnite from Japan. In the pedestal case between the 6th and 7th window from the W.: selenite twinned crystal from Utah. — At the W. end of the gallery are British and foreign *Building Stones*, including a separate display of the building stones of London. To the N. are foreign marbles and ornamental stones used in London. — *British Minerals* are in the S.E. corner of the gallery.

31. Natural History Museum

UNDERGROUND RAILWAY, BUSES, and TIMES OF ADMISSION as for the Victoria & Albert Museum (p. 251).

The ***Natural History Museum** (Pl. A 6), in Cromwell Road, South Kensington, was built in a Romanesque style by Alfred Waterhouse in 1873-80. The Botanical Gallery was destroyed by bombs in Sept. 1940, and in July 1944 the Western Galleries were devastated by blast and scarcely any portion of the famous nesting series of British birds escaped injury.

GROUND FLOOR. At the entrance of the *Central Hall* are statues of Huxley, by Onslow Ford, and Darwin, by Boehm; also a portrait, by Holman Hunt, of Sir Richard Owen (1804-92), first director of the museum. The first cases are used for varying exhibits: models of *Historic Diamonds* ('Cullinan' and 'Colenso'), *Silica Gems*, and skeleton, model, and oil-painting of the dodo. In the centre are shown the three existing species of elephants, and most of the smaller *British Mammals*. — The bays on either side are used for other special exhibits (some temporary) illustrating (l. to r.) vertebrate classification; the teeth of mammals; 'Life in Prehistoric Britain'; economic zoology (damage, identification, and control of rats, mice, and insect pests); viruses; mimicry; British trees; fungi; ferns; and the structure of flowering plants.

NORTH HALL (beyond the main staircase): a temporary collection of *Domesticated Animals*, including the wild cattle of Chillingham and the Spanish fighting bull. Skeleton of the racehorse 'Brown Jack'. Characteristics of the mosquito, horse-fly, tsetse-fly, and house-fly. Pests and diseases of garden crops. British birds and eggs. By the staircase, a section of the 'Big Tree' of California.

Back at the entrance, we turn right into the BIRD GALLERY. On the S. side, the first bay is an introduction to the study of birds and includes a reconstruction of the earliest known feathered creature as well as exhibits showing how birds fly. Migration is illustrated in another bay. Specimens of the principal genera are on view in bays on both sides of the gallery. The pavilion at the far W. end shows British birds grouped according to habitat, and a special exhibit of ducks in flight.

A short passage opens off the Bird Gallery, near the Central Hall, and leads to the SPONGE GALLERY, with exhibits of Protozoa (r.). On the left is the CORAL GALLERY. Straight ahead is

the FISH GALLERY, where the large sharks, including the 40-ft. whale shark and deep-sea angler fishes, are among the noteworthy exhibits. — The Fish Gallery leads into the INSECT GALLERY, part of which is devoted to crustaceans (lobsters, crabs, etc.) and to spiders, scorpions, and their relatives. In the insect section the central cases illustrate the classification and structure of the group, and round the walls are drawers containing a fine collection of British and foreign butterflies and moths. — The REPTILE GALLERY may be entered from the Insect Gallery or through a passage from the Bird Gallery. The exhibits comprise snakes, including a 25-ft. Indian python, lizards, including the rare giant Komodo monitor, crocodiles, and tortoises. — The STARFISH GALLERY, in addition to the principal exhibit of starfishes and sea-urchins, includes polyzoa, molluscs, worms, and an exhibit of cephalopods (octopus and its relatives). — From the N. end of the Reptile Gallery we enter the WHALE GALLERY, very largely occupied by the model of a blue whale, 91 ft. long, which, so far as is known, is the largest animal that has ever existed.

The *PALAEONTOLOGICAL GALLERIES occupy the ground floor of the E. wing. The main gallery, corresponding with the Bird Gallery on the opposite side of the entrance, is devoted to fossil mammals. First bay (r.): remains of extinct species of man and of animals, and implements associated with man. N. bay: Evolution of the elephant; history of the primates; skull and lower jaw of Dinotherium giganteum; skull of the Siberian mammoth; skeleton of the Moropus, from Nebraska. In the centre are a skeleton of the sabre-toothed tiger; remains of extinct types of elephant, including mammoths and the impressive 13 ft. high Elephas antiquus; skeletons of the extinct Irish deer; skulls and restoration of the complete skeleton of Arsinoitherium. In the pavilion at the end are the giant ground sloth and armadillo; also extinct birds (and their eggs in some cases), from the Archaeopteryx of mesozoic times to the Great Auk, which only became extinct in the last century. — From the Fossil Mammal Gallery a short passage (l.) leads to a long narrow gallery of fossil reptiles. — At right angles to this is another series of galleries, of which the nearest to the Central Hall contains fossil plants. Perhaps the most impressive of these galleries is that devoted to the great dinosaurs: Iguanodon, Cetiosaurus, Diplodocus (84 ft. 9 in. long), Scolosaurus (an armoured dinosaur from Alberta), and Triceratops. The

last gallery contains a fine collection of fossil fishes and dioramas showing the characteristic fishes of different periods of world history.

First Floor. The balconies round the Central Hall are reached by the main staircase. Examples of mammals, mostly the smaller species, are to be seen in the W. balcony. They include monkeys, apes, lemurs, bats, the great cats and the dog tribe, bears, armadillos, the Great Ant-eater, and marsupials. There are antelopes and other hoofed animals in the S. and E. balconies, including giraffes and their rare relatives, the okapis. Other mammals are on view in the Mammal Gallery opening off the W. balcony.

The *Mineral Gallery, in the E. wing, corresponds with the Mammal Gallery and is entered from the E. balcony. Outside the entrance are cases of British minerals, marbles, and meteorites, including a shower of meteoric stones from Australia. A large meteorite weighing 3½ tons is placed at the far end of the gallery. Just inside the entrance are greatly enlarged models showing the molecular structure and atomic grouping in certain minerals, also special exhibits of gemstones, precious metals, curios from Sir Hans Sloane's collection (comp. p. 159), radioactive minerals, etc. The main series of minerals is arranged according to chemical composition, and a smaller separate series in some of the centre and window cases provides an introduction to the study of rocks.

32. Imperial War Museum

Underground. *Lambeth (North)*, on the Bakerloo Line, 2 min. N. of the museum. — Buses pass close to the entrance.

Admission, free, on weekdays, 10-6, Sun. 2-6; closed on Good Friday and Christmas Day.

The ***Imperial War Museum** (Pl. G 6), in Lambeth Road, was opened in 1920 at the Crystal Palace. In 1936 it was moved to its present home, the former Bethlem Hospital (p. 196), which was badly damaged by enemy action in 1940-44. The collection deals with the two great wars of 1914-18 and 1939-45 and contains mainly objects with a popular appeal. Many of the paintings and sculptures are of the highest quality. The exhibits are periodically changed.

Entrance Hall. Model of a war cemetery. Original "Guarantee of Peace in Our Time" signed by A. Hitler and Neville Chamberlain, 30 Sept. 1938.

Upper Ground Floor. North Gallery (E. section; left). Sketches and water-colours. Models of warships; German mine components. Charts of convoys and naval engagements (raid on St-Nazaire, 1942); Tobruk and Cassino; *Model of Cassino battlefield; Allied and German medals and decorations. The naval air action at Taranto on 11 Nov. 1940. — We turn right.

East Gallery. Photographs of 1914-18. Front-line trench at Festubert, 1917. — Haig's 'Backs to the Wall' order of April 1918. Uniforms worn by Kitchener, George V, Haig, and the Earl of Ypres (Sir John French). — Curios of 1914-18 and mascots (1914-15); objects made by prisoners-of-war. — Women's Royal Naval Service ('Wrens'). — Auxiliary Territorial Service (ATS) and Women's Auxiliary Air Force (WAAF). — Recruiting posters of 1914-18. — Photographs collected by 'Lawrence of Arabia'. — Left, paintings by *Muirhead Bone*, *Connard*, *Henry Carr* (1966. General Eisenhower), and others. Busts by *Derwent Wood* and *Epstein*. — We turn right.

South Gallery. Paintings of 1914-18, by *Orpen*, *Sims*, *Pears*, *Wilson Steer*, *Ian Strang*, *William Rothenstein*, *Paul Nash*, *Lavery* (4219. Surrender of the German Navy, 16 Nov. 1918), and *Francis Dodd*. Busts by *Clare Sheridan*, *Lady Hilton Young*, and *A. Melnikoff*. Opposite the staircase, 1460. *Sargent*, Gassed.

On the staircase (which we do not descend) are paintings and sculptures of 1939-45, by *Muirhead Bone*, *Eric Kennington*, *Stanley Spencer*, and *Charles Pears*. Sculptures by *Epstein* (Winston Churchill), *Charles Wheeler*, and *C. W. Dyson-Smith*. — We continue straight ahead.

Paintings of 1939-45 (continued), by *Paul Nash*, *William Dring*, *Laura Knight* (3834. Take off!), *Doris Zinkeisen* (5467, 5468. Scenes from Belsen), *Stephen Bone*, *Ian Strang*. Bronze busts by *Epstein*.

West Gallery. Drawings and paintings by *Muirhead Bone*, *Norman Wilkinson*, and others. Air Raid Precautions ('A.R.P.'): 'Anderson' and 'Morrison' shelters. Women's Voluntary Services ('W.V.S.'). — 1914-18: Ration cards; air raid warnings. Damage done by air attacks in both wars. Recruiting posters. Armoured cars, aircraft and service vehicles. — In the adjoining rooms: naval uniforms; commando equipment; Western Desert and Cyrenaica; N. African campaign. In the centre, the Burma campaign. Landing craft: invasion of N.W. Europe. — We turn right.

North Gallery (W. section). The Mulberry harbour. — Back again at the entrance hall, we note two bronze heads by *Epstein:* 'An American soldier' and 'The tin hat'. — We descend the stairs.

Lower Ground Floor. Straight ahead, on the left: specialized armoured equipment in N.W. Europe (June 1944-May 1945). Operation 'Pluto' (*P*ipe *L*ines *U*nder *T*he *O*cean). At the foot of the S. stairs, British and foreign firearms. Home Guard weapons. In the centre, as we return: model of the assault on Westkapelle Gap, Walcheren, 1 Nov. 1944. Human torpedoes. German 'one-man' submarine. Magnetic mine; paravane; parachute mine. Models of British warships and a German model of the cruiser 'Admiral Hipper'; tanks and armoured cars. Flame defence. Parachute soldiers. Enemy relics. — We enter the adjoining gallery on the right.

East Gallery. War in the Air (1939-45): maps and stereoscopic photographs showing the principal targets attacked by Bomber Command. The attacks on the Möhne and Eder dams (16 May 1943) and other targets. Left, Supermarine Spitfire flown in the Battle of Britain; engine of the Messerschmitt from which Rudolf Hess parachuted into Scotland on 10 May 1941. Junkers jet propulsion engine. Section of fuselage of Avro Lancaster Heavy Bomber. Aerial bombs. Section of Hawker Typhoon. Power-operated gun-turret. German V. 1 flying bomb and V. 2 rocket. Artillery shells. Combined Operations. Models of aeroplanes, a Maunsell fort, and a sea fort. R.A.F. souvenirs. Resistance movements. Enemy relics. Armament.

VII. THE ENVIRONS

London, with its railway, motorbus, and motor-coach facilities, is an excellent centre for excursions, and a considerable portion of S.E. England may be conveniently explored from the metropolis. Brighton, Rochester, Canterbury, Guildford and Dorking, Henley and the Upper Thames, Oxford, Cambridge, Stratford-on-Avon, etc., are all within the limits of a day's outing. The present section, however, is confined to the more immediate environs of London, with the slightly more distant expeditions to Windsor and St. Albans.

33. Richmond and Kew

RAILWAY from Waterloo to *Richmond* in 15-25 minutes. District Railway from Charing Cross, Victoria, Earl's Court, etc. — BUSES from the West End: Nos. 27 (Sun.), 73. — GREEN LINE COACHES from Baker St., Marble Arch, Hyde Park Corner, etc.; Nos. 714, 716, 717, in ¾ hr. — STEAMERS, see p. 281. — Routes to *Kew*, see p. 279.

Waterloo, see p. 194. — 1½ M. *Vauxhall* (p. 195). We pass (r.) Nine Elms goods station, the original terminus of the railway. The station façade was designed by Sir William Tite in 1838. It is proposed to house here a Transport Museum. — 4 M. *Clapham Junction*. — 6 M. *Putney*, see p. 161. — 7 M. *Barnes*.

A loop-line diverges here. — 8¾ M. (from Waterloo) *Chiswick* (p. 162). — 9¾ M. *Kew Bridge* (p. 279). — 10¾ M. *Brentford*, the county town of Middlesex.

*Syon House, 1 M. to the S.W. of Brentford (trolley-buses 657 from Shepherd's Bush, 667 from Hammersmith, pass the entrance), a seat of the Duke of Northumberland, was opened to the public in 1950 (May & June 1-5.30, July-Sept. 12-4.30, Oct. 12-4, closed Sun., Mon., Tues.; 2*s.* 6*d.*, children 1*s.*; rfmts.). Originally a Bridgettine nunnery founded by Henry V in 1415, the house was internally remodelled by Robert Adam in 1760. The extensive park (crossed by a public footpath from Brentford to Isleworth) was at the same time transformed by 'Capability' Brown. From the Great Hall, in a rather severe classical style, we pass (r.) into the Anteroom, also classical but more richly adorned, and thence into the State Dining Room. The Red Drawing Room, with an elaborate ceiling, is hung with portraits of the Stuarts by Lely, Mignard, Honthorst, Van Dyck, and Mierevelt. The *Long Gallery, or Library, 136 ft. long, 14 ft. wide, and 14 ft. high, with another elaborate ceiling, is exquisitely decorated. The small Print Room contains portraits by Gainsborough, Reynolds, and others, of personages associated with Syon (note the small French portrait of the Protector Somerset). Before leaving, a visit should be paid to the circular garden with its domed conservatory.

12¼ M. *Isleworth* (pron. 'izelworth'). Near the Park Road entrance to Syon House is a picturesque quay (ferry to Kew Gardens), adjoined by the church of All Saints, the body of which (1705-6) was burnt down in 1943; the Perp. tower survived. — 13½ M. *Hounslow*. To the N. (near Osterley station on the District and Piccadilly lines) lies *Osterley Park*. The house was built c. 1750 by Sir Thomas Gresham (p. 142) and was rebuilt

about 1770 by Robert Adam for Robert Child, the banker. In 1949 the furniture, designed by Adam, was bought by the Victoria & Albert Museum, and the house and part of the park were given by the 9th Earl of Jersey to the National Trust. — 16¼ M. *Twickenham*, see p. 278.

8¼ M. *Mortlake*, where tapestry works flourished in the reigns of James I and Charles I.

9¾ M. **Richmond.** — HOTELS. *Richmond Hill*, R. & B. from 17*s.* 6*d.*, *Morshead* (residential), *Stuart* (a 'family' hotel), all on Richmond Hill; *Ivy Hall* (residential), above the Thames. — RESTAURANTS (e.g. *Castle*, off Hill St.) and TEA ROOMS abound. 'Maids of Honour', a sweet cheese-cake said to have been invented by George II's confectioner, are obtained at 3 Hill St. and elsewhere.

Richmond, a pleasant residential suburb and boating centre, with many old mansions, is charmingly situated on the hill-slopes between the park and the river Thames.

A royal manor since the time of Edward I (1272-1307), *Sheen*, as the place was originally called, was rebuilt after a fire in 1498 by Henry VII, who changed its name to Richmond, after the title of his earldom of Richmond in Yorkshire. During the 16th cent. Richmond was pre-eminently the royal residence. Henry VII died here in 1509, and Queen Elizabeth in 1603. The palace was sold by Parliament in 1649 and was gradually demolished.

From the station we follow (l.) the Quadrant and its continuation George St., the side-streets on the right of which lead to *RICHMOND GREEN. On the W. and S. sides of this are Old Palace Terrace, Maids of Honour Row (built for Queen Caroline's ladies as an annexe to Richmond Lodge, p. 280), and other delightful early-Georgian houses. Near the W. corner of the Green is the ancient gateway of *Richmond Palace*, with the defaced arms of Henry VII. In Old Palace Yard, the picturesque courtyard, is Wardrobe Court, the only other relic of the palace.

The offices of the Medical Officer of Health, in Parkshot, near the E. corner of the Green, occupy the site of the house where George Eliot wrote 'Scenes of Clerical Life' (1858) and 'Adam Bede' (1859). Parkshot leads to the *Old Deer Park*, where the Royal Horse Show, a fashionable function, is held in June. Within the park, nearer the river, is *Kew Observatory*, built by Sir William Chambers in 1768. Parkshot is continued along the E. side of the park by Kew Foot Road, where the Royal Hospital incorporates Rosedale House, residence of James Thomson, poet of 'The Seasons', from 1736 till his death there in 1748.

Church Court, on the S. side of George St., leads to the parish church of *St. Mary Magdalene*, which contains memorials to the poet Thomson, Edmund Kean, the actor (1787-1833), and 'Miss Braddon' (1837-1915), author of 'Lady Audley's Secret'. All these are on the W. wall. Following Hill St., we pass on the right *Richmond Bridge*, a charming stone struc-

ture designed in 1774-77 and skilfully widened in 1937. Leaving Petersham Road (see below) on the right, we ascend Richmond Hill. The Terrace Gardens here command a famous *View of the Thames valley. In Friar's Stile Road, opposite, is the entrance to the *Wesleyan College* (1843), with Wesley's pulpit and other relics. *Wick House*, farther up Richmond Hill on the right, was built by Sir William Chambers for Sir Joshua Reynolds.

At the top of the hill, on the site of the Star and Garter Hotel of 1738, stands the *Star and Garter Home* for disabled soldiers and sailors (1924).

Opposite is the entrance to ***Richmond Park,** 2253 acres in area and 10 M. in circumference, enclosed as a hunting ground by Charles I in 1637. Hilly in parts, it is well wooded and is stocked with deer. Among the private residences in the park is *White Lodge*, where Edward VIII was born in 1894 and where the present King and Queen lived as Duke and Duchess of York from 1923 to 1927. *Pembroke Lodge*, near Richmond Gate, is being converted into a restaurant.

The road from Richmond to Kingston (p. 281; 3 M.; bus) passes *Petersham* and *Ham*. Petersham Church, a quaint red-brick structure dating from 1505 but mostly rebuilt in 1790, contains a tablet (W. wall) to George Vancouver, explorer (1758-98), who is buried in the graveyard, near its S. wall. Close to the river (ferry from Twickenham, see below) is ***Ham House** (entrance for pedestrians opposite the Duck & Fox inn; motorists approach by Sandy Lane, ¼ M. farther along the road to Kingston; open on weekdays 10-4 or 6, Sun. 2.30-4 or 6; adm. 1s., to the grounds free; restaurant in summer). The house and its lovely gardens were presented to the National Trust in 1948 and were opened to the public in 1950. Originally built in 1610, the mansion was bequeathed by the 1st Earl of Dysart to his daughter Elizabeth, who, on her marriage to the Duke of Lauderdale, Charles II's minister, enlarged and redecorated it in the baroque style in 1673-75. Much of the original furniture has been preserved; other period pieces have been lent by the Victoria & Albert Museum, which has charge of the contents. Great Hall: *Reynolds*, Charlotte Walpole, Countess of Dysart. Round Gallery: *Lely*, Duchess of Lauderdale (a youthful portrait); the portrait of 'Both Ye Graces in one Picture' is also attributed to *Lely*. North Drawing Room: five tapestries depicting the Seasons, woven by ex-Mortlake weavers (between 1699 and 1719). Miniature Room: Duke of Lauderdale, a crayon drawing by *Edmund Ashfield* (1674-75); *Nicholas Hilliard*, Queen Elizabeth; *Isaac Oliver*, A young man against a background of flames. Among the paintings in the gallery are a portrait of the Countess of Bedford by *Lely*, and another of Colonel John Russell, by *J. M. Wright* (1659).

On leaving Richmond the trains from Waterloo cross the Thames.

11½ M. *Twickenham* is the junction for Windsor (see p. 289). The older parts of the borough are near the river. Alexander

Pope (1688-1744) is buried in the parish church of St. Mary, which was rebuilt in 1713-18 by John James. On the Chertsey arterial road, to the N. of the station, is the church of All Hallows, the tower of which, with its original bells, was removed hither from Lombard St. in 1939. The monuments, organ (1701), and *Woodwork of the late 17th cent. were also brought from the old church. The candelabrum was designed by J. N. Comper. Near by is the ground of the Rugby Football Union (p. 47).

12½ M. *Strawberry Hill* is named after Horace Walpole's 'Gothic castle' which he built in 1747-75. The W. wing was added by the Countess of Waldegrave c. 1860-62, and the house has been further enlarged since its occupation in 1925 by St. Mary's Training College for R.C. teachers (visitors admitted on application). — 13½ M. *Teddington*, and thence back to Waterloo viâ Kingston and Wimbledon, see p. 281.

Kew, a former village of aristocratic associations, world-famous for its botanic gardens, adjoins Richmond on the N., the Lion Gate of Kew Gardens being ¾ M. from Richmond station via Kew Road (buses).

RAILWAY STATIONS. *Kew Bridge*, on the N. side of the Thames, the nearest station to the main entrance of the gardens, is served by the trains from Waterloo (see p. 276). *Kew Gardens*, on the S. side of the river, ¼ M. from Victoria Gate, is on the District. — BUSES from the West End: Nos. 7, 15 (Sun.), 27 or 27A. — GREEN LINE COACHES from Victoria (Eccleston Bridge) to Kew Bridge: Nos. 701, 702. — STEAMERS, see p. 281. — CAFÉS on Kew Green.

Visitors arriving at Kew Bridge station should, before crossing the river to Kew Green by the King Edward VII Bridge (1903), inspect *Strand on the Green*, a picturesque line of old houses, inns, and boat-builders' yards on the Middlesex bank, below the bridge.

In KEW GREEN, which is bordered with Georgian houses, stands the church of *St. Anne*, built in 1714. Gainsborough (1727-88) and Zoffany (1733-1810) lie buried outside the S. and E. walls respectively.

***Kew Gardens**, officially the *Royal Botanic Gardens*, covering an area of 288 acres, are maintained by the Government for the advancement of botanical science, horticulture, and forestry. Besides providing for the accurate identification of

plants, Kew assists with the introduction (and quarantine) of new and useful plants to the Commonwealth.

ADMISSION daily from 10 a.m. till sunset; 3*d*. There are six entrances, the main one on Kew Green. The glasshouses are open from 1 till 5 p.m. or earlier. Lists of features of special interest are posted on notice-boards by the entrances. — CAFETERIA in summer, near the Temperate House.

Kew Gardens represent the grounds of two vanished mansions, finally united in their present extent about 1785. *Richmond Lodge*, a favourite residence of George II and Queen Caroline, stood in the Old Deer Park and was pulled down in 1772. Its grounds are now the S. part of the botanic gardens. *Kew House* (pulled down in 1803), which adjoined the present Kew Palace, was leased in 1730 by Frederick, Prince of Wales, and after his death in 1751 by his widow Princess Augusta of Saxe-Gotha. George III bought the house after her death in 1772 and lived here in the simplest style. — The botanic garden was founded in 1759-60 by the Dowager Princess Augusta, and from this period date the small temples, designed by Sir William Chambers. The gardens were transferred to the nation as a royal gift, in 1841 and were enlarged soon afterwards to almost their present extent, since when they have become increasingly important to botanical science.

Just outside the main entrance is the *Herbarium*, with the largest collection of dried plants in the world and a botanical library. — Inside the gardens, to the right, beyond the *Aroid House* (plants of the arum family), is *Kew Palace*, or the *Dutch House*, built in 1631 by the son of a Dutch refugee (open from 11, Sun. from 1 p.m.; 1*s*.). It was acquired by George III in 1781, and his Queen Charlotte died there in 1818. It contains mementoes of the king and old views of Kew and Richmond. — *Museum III*, at the N. end of the Broad Walk, was built as an orangery by Chambers in 1761 and contains Colonial and foreign timbers and a collection of conifers. To the E., beyond a group of glasshouses devoted to ferns and succulents, is *Museum IV*, illustrating British forestry. To the S. are the *Iris Garden* and the *Aquatic Garden*, adjoined by *Museum II* (the first museum of economic botany in Europe, 1848), with economic products derived from monocotyledons and cryptogams. Further S. are the *Alpine House*, the *Rock Garden*, and the *Herbaceous Ground*, a 'physic garden' with plants arranged according to their natural affinities. A group of glasshouses to the W. of the rock garden, known from their shape as the *T Range*, contain Cape plants, begonias, tropical stove plants, pitcher plants, tropical waterlilies, economic plants, orchids, a cactus house presented by Mrs. Sherman Hoyt of Pasadena, California, in 1931, and a house for S. African succulents, presented in 1936. Turning S. again, we pass a *Wild Garden* and reach a large pond, on the E. side of which is *Museum I* (economic products derived from dicotyledons). The *Palm House*, on the W. side, was designed by Decimus Burton and was completed in 1848. To the N. is a *Water Lily House*. — The major portion of the gardens is occupied by the ARBORETUM, or collection of trees and shrubs. Following the Pagoda Vista to the S. from the Palm House, we pass (l.) the *Flagstaff*, a Douglas fir 214 ft. high from Vancouver Island (British Columbia), and come to the *Temperate House*, also designed by Burton. This contains tree-ferns, palms, araucarias, rhododendrons, camellias, etc. The *Australian House*, also of glass, to the W., was opened in 1951. The *North Gallery*, close to Kew Road, contains paintings of tropical plants executed by Marianne North (d. 1891). The *Pagoda*, one of the first examples of 'Chinese' architecture in England, was built by Chambers in 1761-62. — The thatched *Queen's Cottage*, in the S.W. part

of the gardens, is really only a summer-house built for George III in 1770. Its grounds are kept in their natural state and are carpeted in spring with bluebells and daffodils.

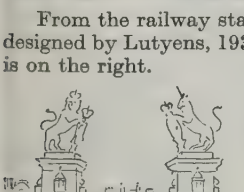
34. Hampton Court

RAILWAY from Waterloo in 33 minutes. — GREEN LINE COACH in 1 hr.: Nos. 716 and 717 from Marble Arch and Hyde Park Corner, No. 718 from Victoria also (Eccleston Bridge). — STEAMERS in summer from Westminster Pier in about 3½ hrs. (rfmts. on board), via Kew and Richmond (the prettiest part of the trip is between Richmond and Hampton Court). Previous inquiry should be made at the piers or from Thames Launches, Ltd., Eel Pie Island, Twickenham (tel. POP 6296).

The railway passes (4 M.) *Clapham Junction* and (7¼ M.) *Wimbledon*. *Wimbledon Common, a breezy expanse of 1200 acres (including Putney Heath, to the N., p. 161), affords delightful walks, which may be continued across Richmond Park, adjacent on the W. At Wimbledon Park (on the District railway) are the courts (1922) of the All England Lawn Tennis Club (p. 48). — 9¾ M. *Malden* is the junction for (4 M.) *Teddington* viâ *Kingston-on-Thames*, a traffic and shopping centre, where the Saxon kings from Edward the Elder (900) to Ethelred the Unready (979) were crowned. The stone used, according to tradition, as the king's seat during the coronation ceremony is now outside the Guildhall.

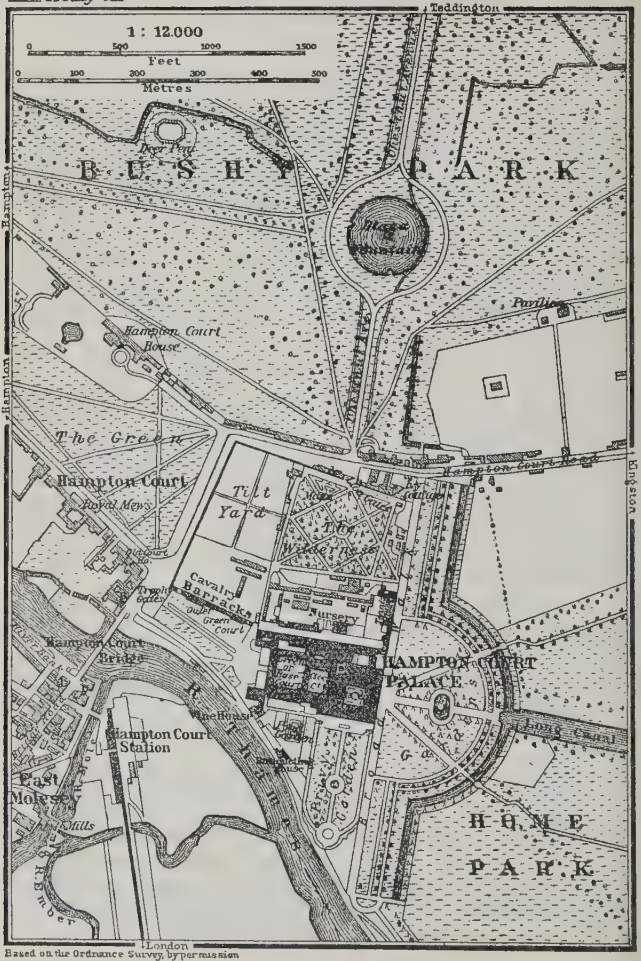
Hampton Court. — HOTELS. **Mitre* (Pl. a), opposite the Trophy Gates; *King's Arms* (Pl. d), *Greyhound* (Pl. e), both near the Lion Gate (p. 288). — RESTAURANT. *Court* (Nuthall's), opposite the Trophy Gates. — Numerous CAFÉS outside both entrances to the palace.

From the railway station we cross the Thames by a bridge designed by Lutyens, 1930-31. The main entrance to the palace is on the right.



On our left, facing the *Green*, are the *Old Court House*, the last home of Sir Christopher Wren, who lived here from 1706 till his death in 1723 (tablet), and the *Royal Mews*, built by Henry VIII.

**** Hampton Court Palace**, a combination of the Tudor style with Wren's Renaissance architecture, is the largest of the royal palaces, though no longer a royal residence. With its courtyards of mellow red brick, its state apartments, its picture gallery, and its park and *Gardens, it attracts crowds of visitors on Sundays and holidays in summer.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Hampton Court House
The Green
Hampton Court
Royal Mews
Tilt Yard
Wilderness
Cavalry Barracks
Nursery
Pavilion
Hampton Court Road
Hampton Court Bridge
HAMPTON COURT PALACE
Vine House
Hampton Court Station
East Molesey
Mills
R. Mole
R. Thames
Long Canal
H O M E P A R K
London
Based on the Ordnance Survey, by permission

Originally a priory of the Knights of St. John, Hampton was acquired in 1514 by Cardinal Wolsey, who built for himself the finest private palace in the kingdom and lived here in great state. In 1525, however, he was constrained to hand it over to Henry VIII, who built the Great Hall and made other additions. Jane Seymour died in the palace in 1537, after giving birth to Edward VI. Henry VIII married Catherine Howard here in 1540, and Catherine Parr in 1543. William III commissioned Wren to rebuild the palace, but only the S.E. portion, including the state apartments, was completed (1689-94 and 1698-1718). George II (d. 1760) was the last sovereign to reside here, and since then the bulk of the palace has been allotted in apartments to the widows or children of distinguished servants of the Crown.

ADMISSION. The courtyards and gardens are open free daily from early morning till dusk. The state apartments, kitchen and cellars (3*d.*), and lower orangery (3*d.*) are open on weekdays 10-4, 5, or 6, on Sun. from 2 p.m.; closed on Christmas Day and Good Friday; adm. to the state apartments 1*s.*, Sat. 6*d.*, Sun. and bank holidays free; children half-price. The Tennis Court is open on Wed., Sat., and Sun., in April-Sept., 2-6; 3*d.* The Vine (1*d.*) and Maze (2*d.*) are open from 11 to dusk. — CAFETERIA in the Tiltyard in summer (see p. 288). — Serenade CONCERTS in the Orangery fortnightly on Sat. and Sun. in summer.

We pass through the *Trophy Gates*, which bear the arms of George II, into the OUTER GREEN COURT, on the left of which are the former cavalry barracks, built by Charles II. The *Great Gatehouse*, originally two stories higher, in the middle of the W. front, has the arms of Henry VIII beneath its oriel window, but was built by Wolsey; the wings on either side were added by Henry VIII in 1535-36. The moat was filled up in 1690, but was re-excavated in 1909, when Henry VIII's stone bridge was restored; the heraldic 'king's beasts' are modern copies. On this and each succeeding pair of turrets are terracotta medallions of Roman emperors, by Giovanni da Maiano.

Great Gatehouse

Another archway in the W. front, left of the Great Gatehouse, gives access to a delightful series of little *Courtyards and passages, which afford an admirable idea of Tudor domestic architecture. — At the E. end of Tennis Court Lane a long passage leads left to the *Tennis Court*, the oldest covered court in existence (built by Henry VIII in 1529 and reconstructed by Wren; adm., see above).

Passing through the Great Gatehouse, we gain the turfed GREEN or BASE COURT and then pass through the fan-vaulted *Anne Boleyn's Gateway* (left, the staircase descending from the Great Hall, p. 287) to the CLOCK COURT. This was originally built by Wolsey, but has been altered at three different periods. Henry VIII's Great Hall forms its N. side. The E. side was rebuilt in George II's reign, the S. side, with the Ionic colon-

nade, was rebuilt by Wren. On the inner side of Anne Boleyn's Gateway are Wolsey's arms and motto ('Dominus michi adiutor'); above is an astronomical clock, constructed for Henry VIII and still in going order. By the Ionic colonnade we reach the entrance to the state apartments.

State Apartments and Picture Gallery (adm., see p. 283). The KING'S STAIRCASE was painted by *Antonio Verrio* c. 1700; its wrought iron balustrade is by *Jean Tijou* (late 17th cent.). — The KING'S GUARD CHAMBER is decorated with weapons arranged by William III's gunsmith. Adjoining it on the right are CARDINAL WOLSEY'S LODGINGS, three Tudor rooms reputed to have been in his private occupation. The first room, divided into two in the time of William III, has a rare pattern of linenfold panelling. The rooms are hung with portraits and historical pictures of the Tudor period.

In WILLIAM III'S PRESENCE CHAMBER is his chair of state, faced by *Kneller's* painting of the king landing at Margate in 1697. Three Mortlake tapestries depict the naval battle of Solebay (1672). — SECOND PRESENCE CHAMBER. On the wall is one of the series of tapestries illustrating the story of Abraham (see p. 287). *Giorgione* (?), Shepherd with a pipe; *Titian*, Portrait of Iacopo Sannazaro, an early work. — From the AUDIENCE CHAMBER (with William III's chair of state) there is a good view of the Privy Garden. *Tintoretto*, 69. Esther fainting before Ahasuerus, 77. The Muses; *Honthorst*, Elizabeth of Bohemia, daughter of James I. — The KING'S DRAWING ROOM has an elaborate overmantel carved by Grinling Gibbons. 75. School of *Titian* (?), Lucretia; *Tintoretto*, Venetian senator; 163. *Iacopo Bassano*, Adoration of the Shepherds. — WILLIAM III'S BEDROOM contains his bed, and a portrait by *Lely* (No. 190, over the chimney-piece) of Anne Hyde, Duchess of York, the mother of Queen Mary. The ceiling, by *Verrio*, shows Endymion asleep in the arms of Morpheus. — The KING'S DRESSING ROOM has another ceiling-painting by *Verrio:* Mars in the lap of Venus. 385. *Mabuse*, Adam and Eve; 616. *English Artist of the 16th Century*, Queen Elizabeth; 599. *Holbein*, 'Noli me tangere'; 524. *G. Visscher* (?), Erasmus; 633. School of *Mor* (c. 1512-76), Philip II of Spain. — KING'S WRITING CLOSET. The mirror above the chimney-piece reflects the passage through the preceding rooms. 663. *Van Dyck*, Cupid and Psyche; *Giulio Romano*, Isabella d'Este. — QUEEN MARY'S CLOSET: 700. *P. Breughel* the younger, Massacre of the Inno-

cents; 558. *Lucas Cranach*, Judgment of Paris. — The QUEEN'S GALLERY is hung with seven faded pieces of Brussels tapestry, depicting the exploits of Alexander the Great, after the designs of *Charles Le Brun*. — In the QUEEN'S BEDROOM are the bed, chairs, and stools, in crimson damask, made in 1715-16 for the Prince and Princess of Wales. The ceiling, by *Thornhill*, represents Aurora with Night and Sleep. — QUEEN'S DRAWING ROOM. The ceiling, by *Verrio*, depicts Queen Anne as the Goddess of Justice. The allegorical paintings on the walls, with portraits of Anne and her husband Prince George of Denmark, also by *Verrio*, were rediscovered in 1889. The windows command a fine view of the gardens. — The QUEEN'S AUDIENCE CHAMBER is hung with 17th cent. portraits of the English and Spanish royal families.

In the PUBLIC DINING ROOM George II used occasionally to dine in public. The decorations, dating from about 1735, are in all probability by *William Kent*. The bed belonged to Queen Charlotte, wife of George III. The paintings are by the 18th cent. Venetians, *Sebastiano* and *Marco Ricci*.

The PRINCE OF WALES'S PRESENCE CHAMBER, DRAWING ROOM, and BEDROOM, to the N. of the Public Dining Room, were occupied from 1733 to 1738 by Frederick, Prince of Wales.

From the Public Dining Room we pass through an anteroom straight on into the QUEEN'S PRESENCE CHAMBER, in which are hung the 'Hampton Court Beauties', portraits of eight ladies of the court of William and Mary, painted by *Kneller* in emulation of Lely's 'Windsor Beauties' (p. 286).

We return to the ante-room and turn right through a series of small dark rooms overlooking the Fountain Court (p. 287). The QUEEN'S PRIVATE CHAPEL was fitted up for Caroline (wife of George II), who, while her chaplain read prayers in this room, performed her toilet in the adjoining QUEEN'S BATHING CLOSET. The PRIVATE DINING ROOM is hung with a series of half-figures of saints by *Domenico Feti*. We pass through the QUEEN'S PRIVATE CHAMBER (755. *Willem van de Velde*, A calm; 669. *P. de Hooch*, Musicians), the KING'S PRIVATE DRESSING ROOM, and GEORGE II'S PRIVATE CHAMBER.

We emerge in the *KING'S GALLERY or CARTOON GALLERY, 117 ft. long, designed by Wren to receive Raphael's cartoons (p. 260) and finished in 1699. It now contains seven tapestries from these cartoons, probably made at Brussels in the latter

part of the 17th century. Here also are hung historical paintings of the time of Henry VIII: 342. Meeting of Henry VIII and Francis I at the Field of the Cloth of Gold (1520); 340. School of *Holbein*, Henry VIII and his family (r., Catherine Parr and Elizabeth; l., Edward VI and Mary); 337. Embarkation of Henry VIII at Dover; 339. Battle of the Spurs (1513).

The Portrait Gallery is also known as the Communication Gallery as it joined the King's with the Queen's apartments. It is hung with the *'Windsor Beauties', eleven portraits of the ladies of Charles II's court, painted by *Lely* and formerly at Windsor Castle. They include 195. 'La belle Stuart', Duchess of Richmond, the original of the figure of Britannia on the copper coinage.

To the left, at the end of this gallery, we pass through two lobbies to visit *Cardinal Wolsey's Closet, with a gilded ceiling, linen-fold panelling, and a frieze of 16th cent. Italian panel-paintings with scenes from the Passion.

We next pass the top of the Queen's Staircase, with wall and ceiling paintings by *Kent* and an iron balustrade by *Tijou*. Leaving the Queen's Guard Chamber (closed) on the right, we enter the Haunted Gallery, where the ghost of Catherine Howard is supposed to appear. It occupies two sides of the Round Kitchen Court and dates from Wolsey's time. On the walls are five Flemish tapestries.

A door on the right (closed on Sat. and Sun.) leads from the gallery to Henry VIII's Holyday Closet, or oratory, where Catherine Howard and Catherine Parr were privately married. The Royal Pew commands a view of the Chapel, which dates from the Tudor period (rich ceiling) but has a classical reredos (carved by Grinling Gibbons) and painted decorations designed by Wren. The organ is by Father Smith (p. 122). — The N. portion of the Holyday Closet (partitioned off in the time of Queen Anne) contains Flemish paintings of the 16th century.

From the far end of the Haunted Gallery a door leads to the Great Watching Chamber, or guard room, with a flat Tudor ceiling and Flemish tapestries, four of which, depicting the conflict of the Virtues and Vices, possibly belonged to Wolsey. The glass in the bay window is of 1846. — The Horn Room, so called because it contained Queen Elizabeth's collection of antlers, was originally the serving place for the high table in the Great Hall.

The ***Great Hall**, built by Henry VIII in 1531-36, is 106 ft. long, 40 ft. wide, and 60 ft. high, and closely resembles Wolsey's hall at Christ Church, Oxford. The King's Company of actors, of which Shakespeare was a member, gave six performances here at Christmastide 1603. The richly decorated *Roof, of the single hammer-beam type, is the finest example of its period. The bay window, to the right of the dais, has delicate fan-vaulting. A stone slab in the middle of the floor marks the site of the open hearth. The stained glass (1840-46) shows the pedigrees of Henry's wives, their descent in every case being traced from Edward I. The eight *Tapestries, representing the story of Abraham, were executed in Brussels (before 1548) from the designs of *Bernard van Orley*.

We descend a staircase to Anne Boleyn's Gateway, turn right, and in the N.E. corner of the Green Court find the entrance (adm., see p. 283) to HENRY VIII'S CELLARS, which include the beer cellar, below the Great Hall, and the wine cellar, below the Great Watching Chamber. — From the latter we enter the Tudor *North Cloister* and turn left, then right, into the *Serving Place*, at the far end of which (l.) is the entrance to HENRY VIII'S GREAT KITCHEN, with cooking utensils, etc.

The cloistered FOUNTAIN COURT, a part of Wren's building, is reached either by the North Cloister (see above) or, from the Clock Court (p. 283), by *George II's Gateway* and the foot of the Queen's Staircase. We enter the gardens by a doorway, with fine ironwork, in the middle of the E. walk.

Fountain Court

The ***Gardens** were laid out by William III in the French style, with formal walks and rows of yew-trees, and they are noted for their brilliant flower-beds, herbaceous borders, and rhododendrons. In the central pediment of Wren's imposing E. front, which is 330 ft. long, is a bas-relief of the Triumph of Hercules over Envy, by C. G. Cibber. Opposite extends the *Long Canal*, ¾ M. long, constructed by Charles II and intersecting the *Home Park* (750 acres; open to the public). — Between the S. front and the river lies the *King's Privy Garden*, remodelled by George II, with 'Queen Mary's Bower', a pergola of gnarled

wych-elms. At the river end are twelve wrought-iron *Screens by Tijou (1694). Skirting the S. front, the ground floor of which contains William III's Orangery (concerts, see p. 283), we reach (r.) the *Knot Garden*, laid out in 1924 in the Tudor style, with 'ribbons' of lavender, thyme, sage, etc. Opposite is the lovely *Henry VIII's Pond Garden*, with the *Banqueting House* beyond. The *Great Vine* (adm. see p. 283), of the Black Hamburgh variety, was planted by 'Capability' Brown in 1768 and has the largest girth of any in England (81 in. at ground level). Its main branch is 114 ft. long, and it produces about 500 bunches of grapes annually (sold to the public daily in the season at 10.30 a.m.).

The Lower Orangery (adm., see p. 283) houses the masterpiece of *Andrea Mantegna*, the **Triumph of Julius Caesar. These nine paintings (each 9 ft. square) in tempera on linen, were executed in 1485-94 for a gallery in the palace of Giovanni Francesco III, Duke of Mantua, and were purchased by Charles I from a later duke in 1626 for £10,000. Subsequently neglected, they were crudely 'restored' by Louis Laguerre in the reign of William III; much of Mantegna's work, however, is still discernible in Nos. IV, V, and VI.

We return to the E. front of the palace and follow the *Broad Walk*, which has a total length of nearly ½ M., past the tennis court (p. 283). Farther on (l.) lies the *Wilderness*, laid out by William III, with the *Maze* (adm., see p. 283) in its N.W. corner. Its secret is to turn to the right the first and second times that we have an option, and thereafter to the left. Adjoining the Wilderness on the W. is the spacious *Tiltyard*, where tournaments were held in Henry VIII's day. Of the five towers accommodating the spectators only one remains, and this is now a cafeteria. Here too the lawns, trees, and flower-beds are very attractive. We may quit the gardens by the *Lion Gate*, erected by Queen Anne, with good ironwork.

Immediately opposite the Lion Gates is one of the entrances to **Bushy** or **Bushey Park**, a royal deer-park with a triple *Chestnut Avenue (1 M. 40 yds. long and 56 yds. wide), planted by William III and interspersed with limes. Near the Hampton Court end is a basin (1699) containing the so-called *Diana Fountain*, with an Italian bronze figure of Venus originally bought by Charles II for the Privy Garden.

Based on the Ordnance Survey by permission

Waterlow & Sons, Geog. Establ. Berlin

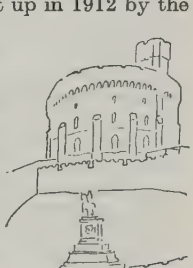
35. Windsor and Eton

RAILWAY from Paddington or (more frequent service) Waterloo in 40-60 minutes. — GREEN LINE COACH (Nos. 704, 705, 718) from Victoria (Eccleston Bridge) or Hyde Park Corner, in 1¼-1½ hr. — STEAMERS from Kingston (p. 281) twice daily in summer in 4½ hrs.

The railway from Waterloo passes through (11½ M.) *Twickenham* (p. 278) and (19 M.) *Staines*.

Windsor. — RAILWAY STATIONS. *Western Region*, in the High St., close to the public entrance to the castle; *Southern Region*, near the river, ½ M. from the entrance. — HOTELS. *White Hart* (Pl. a), *Castle* (Pl. b), High St.; *Old House* (Pl. e), *Bridge House* (Pl. c), by the bridge. — RESTAURANTS. *Fuller's*, *Tull*, 19 and 18 Thames St.

Windsor, a royal borough and a favourite residence of the British sovereigns, with many old houses, lies on the right bank of the Thames, opposite *Eton* (p. 294), with which it is connected by a bridge (1822-24). Both are small country towns with interesting shops. The *Town Hall* of Windsor, begun in 1686 and completed from Sir Christopher Wren's designs, has on its exterior statues of Queen Anne (1707) and Prince George of Denmark, the latter presented in 1713 by Wren, who was appointed comptroller of works at the castle in 1684 and elected M.P. for Windsor in 1689. The parish church of *St. John the Baptist* (rebuilt 1820-22), in the High St., has a carved screen by Grinling Gibbons. A house at the corner of Thames St. and River St. bears a tablet marking the site of the birthplace of Robert Keayne (1595-1656; p. 140) and set up in 1912 by the Ancient and Honorable Artillery Company of Massachusetts, U.S.A. The *Old House*, near the bridge, was built (1676) and occupied by Wren. At the bottom of Thames St., near the entrance to the *Hundred Steps* (actually 158), is a monument to Prince Christian Victor of Schleswig-Holstein (1867-1900). Just beyond it, at the cross-roads, is a fountain memorial (by Lutyens, 1937) to *George V*.



The Round Tower

****Windsor Castle**, one of the most magnificent royal residences in the world, towers above the town on the E. side. It comprises two courts, called the Upper and Lower Wards, surrounded by buildings, with the Round Tower rising in the Middle Ward between the two.

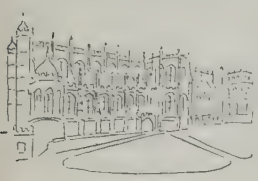
The first castle on this site was built by William the Conqueror, probably about 1070. The building was extended by Henry I (1100-35), by Henry II (1154-89), who built the Round Tower in stone, and especially by Henry III (1216-72). In 1348 Edward III made the chapel the centre of his newly-founded Order of the Garter and in 1356 he appointed the art-loving Bishop of Winchester, *William of Wykeham*, to be surveyor of the works. Under succeeding monarchs the castle was frequently extended; and finally, in 1824, George IV began a series of extensive restorations under the superintendence of *Sir Jeffry Wyatville*, which were completed in the reign of Queen Victoria.

Shakespeare's 'Merry Wives of Windsor' is believed to have been written by command of Queen Elizabeth, to show Sir John Falstaff in love, and to have been first performed in 1598 in the queen's new gallery. — In 1917, during the First World War, the family name of the Royal House of Great Britain, a branch of the House of Saxe-Coburg, was changed to Windsor.

ADMISSION. The *Precincts* are open daily from 10 a.m. to sunset, the East Terrace on Sun. 2.30-4 in summer (military concerts). The *State Apartments* are open on weekdays (in the absence of the Court) from 11 to 3, 4, or 5; 1*s*., children 6*d*. They are usually inaccessible to the public in March, April, and June; definite information is obtainable from the Superintendent's Office (Pl. 1). The *Queen's Doll House* (6*d*.), the *Old Master Drawings* (6*d*.), the *Albert Memorial Chapel* (closed 1-2 p.m. and all day on Friday), and the *Round Tower* (closed Oct.-March) are open at the same times as the State Apartments. *St. George's Chapel* may be inspected on weekdays, except Fri., 11-3.45 p.m., Sun. 2.30-4 p.m. (usually closed in Jan.); 1*s*. The *Curfew Tower* (6*d*.) may be seen on application to the keeper. — In summer the concourse of visitors is so great that progress through the buildings is reduced to a snail's pace. If, therefore, both Windsor and Eton are to be visited in one day it is advisable to be at the Castle not later than 11 a.m.

From High St. we ascend the Castle Hill, at the foot of which is a statue of Queen Victoria (1887), and, passing through *Henry VIII's Gateway* (1511), enter the LOWER WARD. On the S. (r.) side, between the *Salisbury Tower* (Pl. 14) and *Henry III's Tower* (Pl. 15; 1223-26), are the residences of the *Military Knights of Windsor*, who were established by Edward III in 1349 as part of the Order of the Garter; they are for the most part veteran officers on half pay. On the N. side are the Horseshoe Cloisters, St. George's Chapel, and the Albert Memorial Chapel. The charming brick-and-timber *Horseshoe Cloisters* were originally built for the priest-vicars serving the chapel by Edward IV in 1478-81, in the shape of a fetterlock, one of that king's badges. At their N.W. angle is the entrance to the *Curfew* or *Bell Tower* (Pl. 12; with a clock, of 1689, and a peal of eight bells), built in 1227-30 and refaced in 1863. On the E. side of the cloisters is the principal (W.) entrance to St. George's Chapel. To the N. are the *Chapter Library* (1415) and the residences of the Canons. A passage, skirting the N. side of St. George's Chapel, leads hence to the

Dean's Cloisters, the S. side of which was built in 1240-48. Hence a covered passage leads S., between St. George's Chapel and the Albert Chapel, to the Lower Ward, and another N., through the *Canons' Cloisters* (1353-56).



*** St. George's Chapel,** the chapel of a college of canons founded by Henry I, and of the Most Noble Order of the Garter, founded by Edward III in 1348, was begun in 1477 by Edward IV on the site of a chapel of Henry III, and completed by Henry VIII. It is one of the finest examples of the late-Perp. style. A notable feature of the exterior is the 'king's beasts', on the pinnacles, the heraldic supporters of the royal arms (comp. p. 283). Admission, see p. 290.

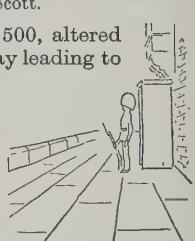
We enter by the S. door and turn left. The Nave (like the choir) has elaborate fan-vaulting, in stone, and innumerable bosses. Sir Reginald Braye (p. 292), whose munificence was responsible for the completion of the nave, is frequently commemorated in these bosses by his rebus (a tool for braying or crushing flax). The *Beaufort Chapel*, at the W. end of the S. aisle, contains the tombs and effigies of Charles, Earl of Worcester (d. 1526; son of Henry Beaufort), and his first wife. The adjacent cenotaph of Victoria's father, the Duke of Kent (1767-1820), was designed by Sir George Gilbert Scott. The W. window (1503-9) contains figures of popes, kings, princes, and saints. At the end of the N. aisle is a statue of Leopold I of Belgium (1790-1865), by Boehm. The adjoining *Urswick Chapel* contains the incongruous monument, by Matthew C. Wyatt, of Princess Charlotte (1796-1817), daughter of George IV and first wife of King Leopold (see above). In the second bay of the nave is the tomb of *George V* (d. 1936), by Sir William Reid Dick. Near the middle of the N. wall is a tablet to the blind King George V of Hanover (1819-78).

The Choir contains the richly carved stalls (1478-85) of the Knights of the Garter. Above each stall hangs the knight's banner with his coat of arms, and the canopy is surmounted by his helmet and crest. Affixed to each stall are small enamelled shields bearing the knight's arms. The sovereign's stall is on the right. The brass lectern is of the late 15th century. The vault below the centre of the choir contains the remains of Henry VIII, his wife Jane Seymour, and Charles I. On the S. side of the high altar is the marble tomb of Edward VII and Queen Alexandra, by Sir Bertram Mackennal (1927); at the king's feet is a figure of his favourite dog 'Caesar'. Edward VII was baptized (1842), married (1863) and buried (1910) in St. George's Chapel. The fine wrought iron work (c. 1482) on the left of the altar was formerly on Edward IV's tomb. The two rooms overhead were built by this king; the one with the wooden oriel was adapted by Henry VIII for Catherine of Aragon. — In the N. choir aisle are the *Hastings Chantry*, with the tomb of William, Lord Hastings (executed in 1483), with 15th cent. paintings; and the plain tomb of Edward IV. On the back of the high altar, the state sword of Edward III. The iron-work on the doors opposite is of the 13th century. — A subterranean passage leads from the

high altar to the *Royal Tomb House* under the Albert Chapel, in which repose George III, George IV, William IV, Edward VII, George V, and other royal personages. — At the E. end of the S. choir-aisle is a 17th cent. Mortlake tapestry, from Titian's 'Christ at Emmaus'. On the choir side: the plain marble tombstone of Henry VI, the *Oxenbridge Chantry* (1522), the tombstone of Charles Brandon, Duke of Suffolk (d. 1545), brother-in-law of Henry VIII, and a monument erected by Queen Victoria to her aunt, the Duchess of Gloucester (1776-1857). Above the last hangs the *Panel of the Kings* (1492), showing Edward, the eldest son of Henry VI, Edward IV, Edward V (p. 179), and Henry VII. Opposite, the chantry of Bishop Oliver King (late 15th cent.). — The *Braye Chapel*, built by Sir Reginald Braye (d. 1502; p. 291), contains monuments to the Prince Imperial (1856-79; killed in the Zulu war), by Boehm, and to Prince Christian Victor (p. 289).

The Albert Memorial Chapel (adm., see p. 290), adjoining St. George's Chapel on the E., was originally built by Henry III in 1240 and was re-erected by Henry VII as a mausoleum for himself; but, on his ultimate preference of Westminster Abbey, it was transferred to Cardinal Wolsey for a similar purpose (never fulfilled; comp. p. 124). Queen Victoria restored the chapel in honour of her deceased husband, Prince Albert, and caused it to be sumptuously decorated under the superintendence of *Sir George Gilbert Scott*. The Queen and her consort were buried at Frogmore (p. 295).

Near the W. door is the tomb, by Boehm, of the Duke of Albany (1853-84), youngest son of Queen Victoria, in the uniform of the Seaforth Highlanders. Next, the *Tomb, by *Alfred Gilbert*, of the Duke of Clarence (1864-92), eldest son of Edward VII, in the uniform of the 10th Hussars, with twelve small bronze figures of saints. At the E. end of the chapel, the cenotaph of Prince Albert (1819-61), designed by Scott.



A little beyond the *Deanery* (built in 1500, altered in the 18th and early 19th cent.) is a gateway leading to the entrance to the state apartments (Pl. 3), on the *North Terrace*, which commands a view of the Home Park, Eton, etc. The *Elizabethan Buildings*, the first block on the right, now house the Royal Library.

Of the ***State Apartments** (adm., see p. 290) some are examples of Hugh May's work (1675-80), but most are modern-Gothic 'restorations' by Wyatville. They contain a superb collection of paintings, armour, tapestry, furniture, and china.

A visit may first be paid to the *Queen's Doll House* (adm., see p. 290), designed by Lutyens and presented as a national gift to Queen Mary in 1924. The house represents, on a scale of 1 in. to 1 ft. and as perfectly as British craftmanship could make it, a residence in the reign of George V.

— Straight ahead from the entrance is a varying exhibition of **Old Master Drawings* from the Royal Library.

From the entrance on the North Terrace we proceed to the right to the China Museum (Neapolitan, Worcester, Minton, and Copeland ware). — On the Grand Staircase (Pl. 6) is a collection of arms and armour, including suits that belonged to Henry VIII and (at the head of the stairs) to Prince Henry and Prince Charles, sons of James I. Halfway up stands *Chantrey's* statue of George IV. On the landing, Queen Charlotte's sedan chairs.

Charles II's Dining Room is the first of Hugh May's rooms, with carvings by *Grinling Gibbons*, a ceiling-painting by *Verrio* (Banquet of the Gods), and Brussels tapestries (arms of William and Mary). The portraits include Charles I as Prince of Wales, by *Mytens*.

The Rubens Room contains five pictures by *Rubens*, including (r.) an equestrian portrait of Archduke Ernest (?) of Austria, a summer landscape, and an equestrian portrait of Philip II of Spain; also a St. Martin by *Van Dyck*.

State Bedroom, with a bed constructed by the Frenchman G. Jacob (late 18th cent.). Left, *Van Dyck*, Equestrian portrait of Charles I. — King's Closet. *Lely*, Baptist May, Master of the Privy Purse; *William Dobson*, James II when Duke of York. — Queen's Closet. Fourteen works by **Canaletto*, mostly Venetian scenes.

Picture Gallery. Left, *Holbein*, *Sir Henry Guildford (Master of the Horse to Henry VIII), **Derick Born of Cologne (a merchant of the London Steelyard), *Thomas Howard, 3rd Duke of Norfolk; *Antwerp School* (16th cent.; over the fireplace), Christ calling Matthew from the receipt of custom; *Holbein*, *John van der Goes of Antwerp (a London goldsmith); *Franco-Flemish School*, Queen Elizabeth when Princess; *Rubens*, Self-portrait; *Andrea del Sarto*, Portrait of a lady; *Jean Clouet*, *Portrait of a man holding a volume of Petrarch; *Dürer*, Portrait of a young man (bottom centre); *Memling*, *Portrait of a man; *Rubens*, Portrait of Van Dyck; *Rembrandt*, Portrait of a young man; *Rubens*, Elizabeth Fourment (?); *Rembrandt*, The artist's mother; *Holbein*, *William Reskimer (right of door); *Jean Perréal*, Louis XII of France; *Lorenzo Costa*, Eleonora Gonzaga (?); *Rembrandt*, A rabbi in a flat cap; *Melozzo da Forlì* (or *Justus van Ghent)*, Duke of Urbino listening to a lecture. — The Van Dyck Room is devoted to twelve *Portraits by *Van Dyck* (l. to r.): the 2nd Duke of Buckingham and his brother Lord Francis Villiers; Mary, Duchess of Richmond; the three eldest children of Charles I; *Head of Charles I in three positions, painted as an aid in the execution of a bust by Bernini; *Béatrice de Cusance; *Thomas Killigrew, dramatist (l.), and Thomas Carew, poet (r.); *Five children of Charles I.

Queen's Audience Chamber. The ceiling was painted by *Verrio* (1678; Catherine of Braganza, consort of Charles II, as Britannia). The Gobelins tapestry (late 18th cent.) depicts the story of Esther. Over the doors, portraits of William II and Prince Frederick Henry of Orange, by *Honthorst*, and an old portrait of Mary Queen of Scots. The carvings in this and the next room are by *Grinling Gibbons*.

The Queen's Presence Chamber also has a Verrio ceiling (Catherine of Braganza supported by Zephyrs). The tapestry continues the story of Esther. Left busts by *Roubiliac* of Handel and Lord Ligonier; right, busts by *Coyzevox* of the French Marshals Vauban and Villars.

Guard Room (Pl. 10). In the centre is the equestrian armour (1585) worn by the King's Champion at coronations. Over the busts of the Duke of Marlborough and the Duke of Wellington hang two French banners, annually replaced by the dukes on 13 August and 18 June respectively,

the anniversaries of the battles of Blenheim and Waterloo, as a condition of the tenure of the estates voted to their ancestors by Parliament. Among the trophies is the early 15th cent. sword surrendered by Field Marshal Terauchi to Lord Louis Mountbatten on the defeat of the Japanese in 1945.

St. George's Hall (Pl. 9), 200 ft. long and 34 ft. wide, was formerly used for the banquets of the Order of the Garter and on the ceiling are displayed the armorial bearings of the Knights since 1348. The walls are hung with portraits of the Sovereigns of the Order from James I to George IV, by *Van Dyck, Lely, Kneller*, etc. The tapestry over the thrones was made at Cambridge in 1935. Among the busts we may note the one by *Roubiliac* of George II (immediately to the right as we enter).

Wyatville is responsible for the decoration of the Grand Reception Room (Pl. 11). The Gobelins tapestry (late 18th cent.) represents the story of Jason and Medea. The furniture is upholstered with Beauvais tapestry (18th cent.). Of the busts, that of Charles I is by *Le Sueur*.

The Throne Room, now the chapter room of the Order of the Garter and used for important investitures, is decorated in garter-blue. Admirable carvings by *Grinling Gibbons*. — The Ante Throne Room contains landscapes by *Zuccarelli*.

The Waterloo Chamber (Pl. 8), originally a courtyard, was converted in 1830 into a gallery to contain the portraits of the sovereigns, statesmen, and generals who brought about the downfall of Napoleon. Thirty of these portraits are by *Sir Thomas Lawrence*.

The Grand Vestibule (Pl. 7), with a statue of Queen Victoria, by *Boehm*, contains (l.) relics of Napoleon and (r.) the coronation and other robes worn by George IV.

On emerging from the State Apartments we find ourselves in the Upper Ward. To the left of the exit (Pl. 4) is a large quadrangle (no adm.), on the W. side of which, at the foot of the Round Tower, is a bronze equestrian statue of *Charles II* (1680), by Stada, with pedestal reliefs by Grinling Gibbons. On the E. side of the quadrangle are the *Private Apartments*.

The **Round Tower**, in the Middle Ward, was first built by Henry II. In 1830 Wyatville nearly doubled its height and added the flag-turret, on which the Royal Standard is flown when the King is in residence. The entrance (adm., see p. 290) is on the N. side, close to the so-called *Norman Gateway* (Pl.2), which actually was built in 1359. It has a portcullis, and the battlements, 80 ft. above the ground (fatiguing ascent), command a panoramic *View. The bell, captured at Sebastopol in 1855, is rung only on the death of the sovereign.

On the left bank of the Thames, ½ M. to the N. of Windsor Bridge, is ***Eton College**, the most famous of English schools, founded in 1440 by Henry VI in connection with his King's College at Cambridge. The 70 pupils on the foundation, known as King's Scholars or Collegers ('tugs'), live in college and wear black gowns; the Oppidans, who live at the masters' houses in the town, number about 1000.

ADMISSION. The school yard and cloisters are open from 12 noon till lock-up, in the holidays 10-5. The chapel, Upper School, and Lower School are shown by a guide, 11.30-12.30 (from 10.30 in the holidays) and 2.30-4.30; 1s.

The statue on the outside of the W. wall of the chapel is a modern one of William of Waynflete (1396 ?-1486), first headmaster. In the centre of the SCHOOL YARD is a bronze statue of the founder, by Francis Bird (1719). The *Upper School* (behind us; W. side) was built in 1694, partly destroyed by a bomb in Dec. 1940, and rebuilt in 1950. On the N. side (l.) is the *Lower School*, the original school room (1445), with the *Long Chamber*, the old collegers' dormitory, above. The *Chapel*, a handsome Gothic building somewhat resembling King's College Chapel at Cambridge, was begun in 1441, but has been much altered and is decorated with modern carvings and glass. The ante-chapel contains old brasses; on the N. side is Lupton's Chapel (c. 1515). The monochrome *Wall Paintings, representing (S. side) a mediaeval legend, (N. side) miracles of the Virgin, remained concealed from 1560 till 1923. They are by English artists (1479-88).

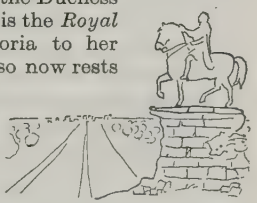
The passage beneath the beautiful *Lupton's Tower* (1520; with a carving of the Assumption) leads to the CLOISTERS, where some of the oldest portions of the buildings (1443-48) are to be seen in the N. and E. walks. The *Hall* (1450; restored), on the S. side, is adjoined by the *Library* (1729).

A narrow passage leads from the Cloisters to the *Playing Fields*, where "the Battle of Waterloo was won". The little garden immediately on the left was a gift (1930) from King Prajadhipok of Siam, an Old Etonian. Keeping this on our left we return to the School Yard by way of *Weston's Yard*, in which (r.) are 17th cent. buildings damaged in the late World War and repaired in 1950.

The *Memorial Buildings* on the other side of the main road were built in 1905 in honour of the Old Etonians who fell in the Boer War; they include the *School Hall* and the *School Library*. In Keate's Lane (named after Dr. Keate, the famous flogging headmaster, 1773-1852) is the *Lower Chapel* (by Blomfield, 1891), with four Merton Abbey tapestries.

Speech Day is celebrated at Eton College on 4 June, George III's birthday, with a procession of boats, firework display, etc. — The old *Cockpit* in the High St., with its knucklebone floor, is worth a visit.

To the N.E. and E. of Windsor lies the **Home Park** (700 acres; closed to the public), containing *Frogmore House*, once the seat of Queen Victoria's mother, the Duchess of Kent (1786-1861). In the grounds is the *Royal Mausoleum* erected by Queen Victoria to her husband, Prince Albert, where she also now rests beside him. The mausoleum is open free on Whit Monday, 11-4. The *Royal Farms* and *Royal Gardens* may be seen from the Old Windsor road.



The **Great Park** (1800 acres), to the S. of Windsor, is open for walking, riding, and horse-carriages but is closed to motorists except for the Windsor-Ascot road.

The *Long Walk*, an avenue of elms planted in 1680 and replanted in 1945, leads from the S. front of the castle, in a straight line of nearly 3 M.,

to *Snow Hill*, with its equestrian statue (1831) of George III (nicknamed the 'Copper Horse'). *Royal Lodge*, ½ M. further S., has been the King's private residence since 1932. To the E., the *Rhododendron Walk*, running from Bishopsgate to the Obelisk, skirts the beautiful *Woodland Gardens*. From the Obelisk woodland paths lead to Virginia Water (Wheatsheaf Hotel), an artificial lake nearly 2 M. long, formed after 1746 by the Duke of Cumberland, governor of Virginia. *Fort Belvedere*, on Shrubbs Hill, was built in 1750 and fitted up in 1929 as a residence for the Prince of Wales (Edward VIII). Virginia Water Station (for Waterloo) is 1½ M. from the lake.

36. Epping Forest. Waltham Abbey

Epping Forest. RAILWAY from Liverpool St. (p. 145) to (11½ M.) *Loughton*, on the E. edge of the forest, in ¾ hr., or to (10½ M.) *Chingford*, on the S. edge of the forest, in ½ hr. — UNDERGROUND (Central Line) from Oxford Circus, etc., to Loughton. — GREEN LINE COACHES. No. 718 from Victoria (Eccleston Bridge), Hyde Park Corner, and Marble Arch to Chingford and Loughton in 1¼ hr.; No. 720 from Aldgate (p. 147) to Loughton in ¾ hr. — BUSES from Chingford to *High Beach:* Nos. 35A (Sun. in summer), 102 (Sat. and Sun. p.m. in summer); from Chingford to Epping Forest: No. 38 (Sun. in summer).

Waltham Abbey. RAILWAY from Liverpool St. to (12¾ M.) *Waltham Cross* in ¾ hr. The abbey is 1 M. (bus) from the station.

The railway to Chingford passes (6¼ M.) *Hoe Street*, station for the borough of **Walthamstow.** St. Mary's, rebuilt in 1537, contains a monument to Margaret, sister of William Penn. William Morris was born in Walthamstow in 1834 and spent his early years at Water House, an 18th cent. brick building adjoining Lloyd Park in Forest Road. In 1950 the house was opened to the public as the *William Morris Gallery* (Tues. & Thurs. 10-8, other weekdays and the first Sun. in the month 10-5; free). It contains, besides Morris exhibits (which include books printed at the Kelmscott Press, Upper Mall, Hammersmith, p. 162), several hundred objects of art presented by Sir Frank Brangwyn. Among them are many paintings, drawings, and etchings by the donor himself.

***Epping Forest,** an unspoiled tract of woodland occupying the high ground between the Lea and Roding valleys, to the N.E. of London, is a relic of Waltham Forest, a royal hunting ground extending almost to the gates of the metropolis. Most of the present area of 6000 acres was purchased for the public in 1878 by the Corporation of the City of London and formally dedicated in 1882. It contains fallow deer (probably indigenous), and its bird life is varied. The chief trees are the hornbeam, beech, oak, birch, and holly.

Good walkers should cross the forest from Chingford viâ Fairmead, *High Beach* (360 ft.; the finest point), and Monk Wood, to *Ambresbury Banks*, a prehistoric camp and the traditional scene of the defeat of Boadicea by Suetonius in A.D. 62. Thence W. to Waltham Abbey.

***Waltham Abbey** lies 1 M. to the E. of Waltham Cross station (p. 296).

According to the legend, the abbey was originally a church founded early in the 11th cent. by a Danish thane for the reception of a miraculous cross found in Somerset. In 1060 the church was rebuilt and provided with a college of secular canons by Harold, afterwards king of England, who in all probability was buried here after his death in 1066 at the Battle of Hastings. Henry II rebuilt the church in 1177 and raised the college into an Augustinian abbey. The present building is only the nave of his church, the choir and transepts having been demolished at the Reformation. The central tower fell in 1552 and was replaced in 1558 by a tower at the W. end, which incorporates a Dec. doorway. On the S. side of the church is a Lady Chapel in the Dec. style (c. 1316).

The nave, built of Caen stone, consists of seven bays supported by massive columns (four of which are adorned with chevrons or spirals), with an elaborate triforium and clerestory above. It "represents in its best form the gradual progress of a great church during the first half of the twelfth century". The modern E. end is built in beneath the only remaining Norman arch of the crossing. The ceiling was painted in 1862, the E. windows are by Burne-Jones. The marble font is late-Norman, but has been altered. On the wall of the S. aisle are three 16th cent. brasses, and at its E. end is the tomb of Sir Edward Denny (d. 1599), adjoined by the alabaster tomb-figure of Lady Elizabeth Greville (d. 1619), cousin of Lady Jane Grey. On the altar-tomb of Captain Robert Smith (d. 1697), at the E. end of the N. aisle, is a fragment of black marble, said to have belonged to Harold's tomb.

Of the monastic buildings, which stood on the N. side of the church, nothing remains but the gateway (1370). In the meadow a little farther on the Lea is spanned by *Harold's Bridge*, a small flat arch of the same date.

37. St. Albans and the N.W. Environs

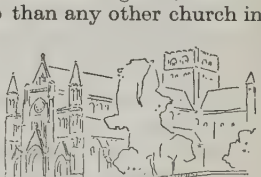
RAILWAY to St. Albans from St. Pancras, 20 M. in ½-¾ hr. — GREEN LINE COACHES Nos. 712, 713 from Victoria (Eccleston Bridge), Marble Arch, or Baker St. in 1¼ hr.; No. 727 from King's Cross in 1 hr. — UNDERGROUND to Arnos Grove or High Barnet, thence BUS No. 84.

The railway passes (9½ M.) *Mill Hill*, with a public school founded by Congregationalists in 1807, St. Joseph's College for the training of R.C. missionaries, founded in 1866, and the new buildings of the National Institute for Medical Research, opened in 1950, the largest of its kind in the British Empire.

St. Albans (hotels: Red Lion in High St.; Peahen in London Road, 16 R.), an ancient city and market town of 28,000 inhab., is situated on a hill on the left bank of the little river Ver, 20 M. to the N.W. of London.

The city, which lies near the site of *Verulamium* (p. 300), takes its name from St. Alban, a Roman soldier, the 'proto-martyr of Britain', who was beheaded here about 304 during Diocletian's persecution. In 793 the body of the saint was discovered by Offa, King of the Mercians, who founded a Benedictine abbey on the site. The abbey acquired vast wealth and power, and from 1154 till 1396 its mitred abbot took precedence of all other English abbots. During the War of the Roses St. Albans was the scene of two important battles: in the first (1455) Henry VI was defeated and taken prisoner by the Duke of York and the Earl of Warwick; in the second (1461) the Yorkists under Warwick were defeated by Queen Margaret of Anjou, and Henry VI was released.

The ****Cathedral and Abbey Church**, a cathedral since 1877, is one of the finest and largest churches in England, measuring 556 ft. in exterior length (more than any other church in England except Winchester Cathedral), while its nave (285 ft.) is the longest mediaeval nave in existence. The remains of the Norman church (1077-88) include the crossing, with a massive arcaded tower (144 ft. high), and the adjoining portions of the nave and transepts. The W. end and the adjoining bays were built in 1214-35, the presbytery in 1235-60, and the Lady Chapel at the E. end in 1308-26. The W. front and the transeptal façades are unpleasing late 19th century work. The arcading on the S. side of the nave is a relic of the cloisters. St. Albans, 320 ft. above the sea, lies higher than any other English cathedral.



The abbey is open from 10 to 4 or 6 (on Sun. nave and choir only). Services on Sun. at 7, 8, 9.30, 11, and 6.30, on

weekdays evensong at 5. We enter by the W. door. The NAVE has four or five E.E. bays on each side at the W. end, continued on the S. side by five Dec. bays built after the collapse of the original bays in 1323. There is a singular change of pitch in the vaulting of the S. aisle. On the N. side the E.E. work adjoins the Norman. On the Norman piers, built of Roman bricks from Verulamium, plastered over, are remains of 13-14th cent. frescoes. The rood-screen is of the 14th century. — The ceiling of the CHOIR dates from c. 1400; the organ is one of Father Smith's. — In the E. triforium of the SOUTH TRANSEPT are some small lathe-turned baluster shafts, perhaps from Offa's Saxon church but provided with later Norman capitals and bases. The fine arcade and doorway (12th cent.) in the S. wall were brought from the slype outside in the 19th century. — The PRESBYTERY has wooden vaulting painted in the time of Henry VI (1422-61). The *Altar Screen, dedicated in 1484, was restored and fitted with statues in 1884-99. The altar-piece is by Alfred Gilbert (1900; unfinished). On the N. side is the chantry of *Abbot Thomas Ramryge* (d. 1520; with figures of rams); on the S. that of *Abbot John Whethamstede* (d. 1465; with ears of wheat), containing the fine brass of *Abbot Thomas de la Mare* (c. 1375). The beautiful doorway, with its original doors, in the S. choir-aisle, is of 1360.

Behind the altar-screen is the SAINT'S CHAPEL, built c. 1315. The Purbeck marble pedestal of *St. Alban's Shrine* (early 14th cent.) was pieced together in 1872. The oaken *Watching Chamber on the N. side was made c. 1400. Pilgrims viewed the shrine through the iron grille (c. 1290) between the chapel and the S. aisle. On the S. side of the chapel is the monument of *Humphrey, Duke of Gloucester* (1391-1447), brother of Henry V. The N. aisle contains the roughly reconstructed *Shrine of St. Amphibalus* (c. 1350), the priest who converted St. Alban.

The huge *Gatehouse* (c. 1362), to the W. of the cathedral, is the only remnant of the conventual buildings. It is now part of the *Grammar School*, which dates from 1119 at least.

The *Clock Tower* in the centre of the town, in the High St., is the equivalent of the belfries in the ancient cities of Belgium and is almost unique in England. It was built between 1402 and 1412 and contains a curfew bell cast in 1335. The quaint French Row, to the left of the tower, leads to the Market Place (busy market on Sat.), in which is the mediaeval *Moot Hall*, at the

corner of Upper Dagnal St. (l.). At the beginning of the wide and attractive St. Peter's Street is the *Town Hall* (c. 1840). *St. Peter's* church, at the end of the street, originated in the 10th cent., but the earliest parts of it now extant, the nave and the S. aisle, are of the 15th.

Abbey Mill Lane leads from the abbey gatehouse to a foot-bridge over the Ver, by which stands the *Old Round House*, now the *Fighting Cocks* (rebuilt in 1600), claiming to be the oldest licensed house in the British Isles; it was perhaps originally the boat-house of the Saxon abbey.

Beyond the bridge and the lake lies the site of **Verulamium**, laid out as a public recreation ground in 1940. The first Roman town was built c. A.D. 45 near the site of a Belgic settlement of the late 1st cent. B.C. (in Prae Wood, on a plateau to the W.). The third largest city in Roman Britain, Verulamium was the only one to receive the title of 'municipium', which was conferred by the Romans on pre-existing native towns. This was before the Boadiccan revolt (A.D. 61; p. 16). A second city, built c. 139-150, fell into decay in the 3rd cent., and in the 11th its ruins were used extensively by the Normans for the building of the abbey. The vestiges now visible, after the excavations of 1930-40, are the city defences between the S.E. gate and the S. angle, the Theatre (see below), and a hypocaust below a mosaic pavement. By road the theatre is reached from the High St. by way of Fishpool St., with its old houses, some 'pargeted', and St. Michael's St. At the end of the latter is the *Verulamium Museum*, with finds including three mosaic pavements (weekdays 10-5.30, Sun. 2-5.30; adm. 6*d*.). *St. Michael's* church, adjoining, is built partly of Roman bricks and retains Saxon arches, but is chiefly noteworthy as the burial-place of Francis Bacon, 1st Baron Verulam and Viscount St. Albans (1561-1626). His seated monument is on the N. side of the chancel.

The *Roman Theatre*, on Watling Street, 250 yds. farther on, is unique in Britain. First discovered in 1847, it was fully exposed in 1934 (adm. 6*d*.).

Holywell Hill descends S.W. from the High St. to (¾ M.) *St. Stephen's*, a quaint flint church, mainly Perp., containing the only pre-Reformation Scottish lectern now in existence, brought from Holyrood in 1543.

Just beyond *Hatfield*, which is 6½ M. to the E. of St. Albans (bus), lies *Hatfield House. The present, Jacobean, mansion was built for the Earl of Salisbury in 1611, but part of the old palace, built by Cardinal Morton when bishop of Ely (1479-83), survives. The property originally belonged to the Bishops of Ely. Here Elizabeth received the news of her accession to the throne. The house is shown to visitors on weekdays, 12-6 p.m. From Hatfield there is a frequent service of trains back to London (King's Cross).

FROM LONDON TO HARROW, RICKMANSWORTH, AND CHENIES

Railway. Metropolitan from Baker Street, or Eastern Section from Marylebone, to *Harrow-on-the-Hill*, 9½ M. in 20-35 min.; to *Rickmansworth*, 17½ M. in 40-50 min.; to *Chalfont & Latimer*, 21¾ M. in ¾-1 hr. — Green Line Coach No. 703 from Victoria (Eccleston Bridge), Hyde Park Corner, and Marble Arch to North Harrow, Rickmansworth, Chenies, and Chalfont & Latimer, in 1 hr. 25 minutes.

The railway and road pass (6¾ M.) *Wembley Park* and its Stadium (p. 47).

9½ M. **Harrow** or *Harrow-on-the-Hill* is situated on an isolated hill (345 ft.). *Harrow School*, founded in 1571 by John Lyon, a yeoman of the parish, has long vied with Eton College as the leading school of England. Among the famous 'Old Harrovians' is Winston Churchill (b. 1874). The 'Old Schools' is the oldest portion of the building (1608). In the churchyard of *St. Mary's*, which commands an extensive view, is a tomb-stone on which Byron "used to sit for hours and hours when a boy".

15¼ M. *Moor Park & Sandy Lodge*. Here is the new home (1933) of the Merchant Taylors' School (p. 139). The mansion of Moor Park (1670) has decorative paintings by Thornhill and Giacomo Leoni.

17½ M. **Rickmansworth**. Basing House, now the offices of the urban district council, was occupied c. 1671 by William Penn and his wife (commemorative plaque).

The walk from here to (9½ M.) Chesham through the *Valley of the *Chess* is classic. It leads past *Chenies* (pron. 'chainies'), a village belonging to the Duke of Bedford, where a chapel (1556) adjoining the church contains the family tombs of the Russells (16-19th cent.).

The stations of (19½ M.) *Chorley Wood & Chenies* and (21¾ M.) *Chalfont & Latimer* are each about 1½ M. from Chenies (see above) and 3½ M. from Chalfont St. Giles (p. 302) From Chalfont a branch-line runs to the quaint old town of (4 M.) *Chesham*.

FROM LONDON TO BEACONSFIELD AND JORDANS

RAILWAY from Paddington or Marylebone to *Beaconsfield*, 23 M. in 40-60 minutes. — GREEN LINE COACH No. 711 from Cockspur St., Portland Place, and Baker St. to Beaconsfield in 1¼ hr.

From (17½ M.) *Gerrards Cross*, a high-class villa-colony, buses run to Chalfont St. Peter, Chalfont St. Giles, and Chenies (see above), and viâ Stoke Poges to Slough (p. 302). — 21½ M. *Seer Green* is the nearest station to Jordans (2¼ M.).

23 M. **Beaconsfield** (pron. 'beckonsfield'), a bright little town, lies on the Oxford road, ¾ M. to the S. of the station. Edmund Burke (1729-97) is buried in the parish church, and G.K. Chesterton (1874-1936) in the churchyard of St. Teresa of the Child Jesus (monument by Eric Gill).

Benjamin Disraeli, created Earl of Beaconsfield in 1876, lived and is buried at *Hughenden*, 8 M. to the W. — The church at *Penn*, 3½ M. to the N.W. (bus), contains brasses of the Penn family, from which William Penn liked to think he was descended. — Buses run from Beaconsfield to Chalfont St. Giles, Chalfont St. Peter, and Gerrards Cross, and to Slough (see below).

Walkers bound for Jordans and Chalfont St. Giles follow the London road E., passing the gates of *Wilton Park*. After 1 M. we take a side-road (l.), cross the railway, and descend past *Stone Dean*, a house built in 1691, where Penn often stayed, to (2 M.) the plain Quaker meeting house of Jordans (dating from 1688, but disused from 1798 till 1910), situated in a peaceful spot among the trees on the right.

In the graveyard in front lie William Penn (1644-1718; died at Ruscombe, near Twyford), founder of Pennsylvania, with his two wives and five of his children; Isaac Penington (1616-79); and Thomas Ellwood (1639-1713), Milton's friend and secretary. A little farther on is the *Old Jordans Hostel*, where the Quakers used to meet before the erection of the meeting house.

Beyond Jordans the road goes on to (2 M.) *Chalfont St. Giles*, a cottage in which (r.) is 'the pretty box' to which Milton retired from July 1665 to March 1666 to avoid the plague in London. 'Paradise Lost' was finished and 'Paradise Regained' begun here. It contains a few relics of the poet. — Near *Chalfont St. Peter*, 2 M. to the S. (bus, see above), is The Grange, occupying the site of the home of the Peningtons and of Gulielma Springett, stepdaughter of Isaac Penington and first wife of William Penn.

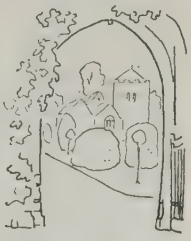
FROM LONDON TO STOKE POGES AND BURNHAM BEECHES.

Railway from Paddington to *Slough*, 18½ M. in ½-1 hr. — Green Line Coaches Nos. 704, 705 from Victoria (Eccleston Bridge) or Hyde Park Corner to Slough in 1¼ hr.

At (5½ M.) *Ealing* John Horne Tooke (1736-1812) is buried in St. Mary's churchyard, and the church contains a tablet erected to his memory in 1919 by the New England Society of Brooklyn. — 18½ M. *Slough*, with many modern factories.

Bus 353 runs from Slough viâ Stoke Poges, Gerrards Cross, Chalfont St. Peter, and Chalfont St. Giles, to *Amersham*, the next railway station beyond Chalfont & Latimer (p. 301).

***Stoke Poges Church,** situated in a beautiful little churchyard 2 M. to the N. of Slough, is the scene of Gray's 'Elegy in a Country Churchyard'. On the right as we enter, in 'Gray's Field' (National Trust), is a clumsy monument to Thomas Gray (1716-71), designed by James Wyatt and erected by John Penn in 1799. Gray lies in his mother's tomb, close to the E. wall of the church; the touching epitaph, composed by the poet himself, describes her as the "careful, tender Mother of many children, one of whom alone had the misfortune to survive her." The church dates mainly from the 13th cent. and stands within the estate of *Stoke Park*, which was bought in 1760 by Thomas Penn (son of the founder of Pennsylvania, p. 302), whose son owned it till 1840.



From Stoke Poges we may take a bus (No. 442) to (3 M.) **Burnham Beeches,** a tract of wood and heath secured for the public by the Corporation of the City of London in 1880 and noted for its pollard beeches.

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